March 35¢

THE AMERICAN HOME



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THE AMERICAN
HOME

MARCH 1965 VOL. LXVIII. NO. 2

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OUR COVER: Trend setters all—the elegant, livable, modern group by David Parmelee for Founders Furniture, Pleasant Garden, N.C., in "Desert Oak" finish, one of the "new naturals." More about our cover on page 87. Photo: Don Zimmerman of Alderman Studios.

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NEW
Tuna-'Tato
Bake



...with the gourmet touch of Tabasco® pepper sauce and crusty topping of Kellogg's® Corn Flake Crumbs

TUNA-'TATO BAKE

½ cup KELLOGG'S CORN FLAKE CRUMBS
1 cup shredded Cheddar cheese
2 cups mashed potatoes (made from one 4-serving envelope of instant mashed potatoes)
2 eggs, separated
½ teaspoon dry mustard
½ teaspoon TABASCO brand pepper sauce
2 cans (6½ or 7 oz. each) tuna, drained and flaked

1. Mix Corn Flake Crumbs with ½ cup of the cheese; set aside.
2. Combine mashed potatoes, egg yolks, mustard and Tabasco. Stir in tuna and remaining ½ cup cheese.
3. Beat egg whites until stiff; fold into potato-tuna mixture. Turn into greased 2-quart baking dish. Sprinkle with Corn Flake Crumbs topping.
4. Bake in moderate oven (375°F.) about 45 minutes. *About 6 servings.*



You see, Tabasco is a seasoning. You use it the way you use salt, onions, or herbs, adding by measure while cooking.

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ARGUS

by

Fostoria

MOUNDSVILLE, WEST VIRGINIA
Dept. A5



See these and other Argus pieces at your Fostoria Dealer.

DEAR READER

A few years back we came home to find that we didn't have a home anymore—we had instead a pile of smoldering ashes mixed with some twisted pieces of metal.

Last December, floods devastated the Northwest and left more than 16,000 families homeless. There was, however, a big difference between our loss and that of those thousands of families of Washington, Oregon, and northern California. The difference was more than the fact that we had lost our home through fire and their loss was through flood. The emotional impact was the same, but the financial impact was vastly different. We had fire insurance. It is most unlikely that any of the 16,000 families similarly dispossessed had flood insurance.

Insurance to cover damage by floods as well as other catastrophes, such as earthquakes and tidal waves, is almost nonexistent because of its cost.

When a community is struck by a flood, earthquake, or tidal wave, the amount of property damage can easily run into the billions of dollars. The Federal Government provides funds to the stricken community for the restoration of public facilities but not to the individual. The family that has lost its home or had it badly damaged must depend on private means to get back on its feet again. Some never quite recover from such a stunning blow.

The problems involved in providing adequate disaster insurance at a reasonable cost are many. Floods, earthquakes, and tidal waves usually do their damage only in certain areas of the country but when they hit, they hit hard, affecting many thousands of persons and dwellings. This makes it difficult for the insurance companies to spread the risk over large numbers of policyholders as is the case with fire insurance.

Nonetheless, we must eventually come up with some practical solution to this problem which affects so many human beings. We seem to have unlimited technical ability for space exploration and nuclear development but there is a lag in attempts to control those elements around us which wreak such havoc. Until we do, we must accept second best and provide other forms of protection such as insurance.

In the past few years private insurance companies and the Federal Government have done a great deal of research to find a means of providing low-cost flood insurance for home owners. We hope that the recent tragedy in the Northwest will prove an added incentive to those efforts so that a solution can be found in the very near future.

THE EDITOR



Living-room floor features new Kentile® Colonial Brick Solid Vinyl in 9″ x 9″ tiles. Color shown: Georgetown Red. Also available: Woodstock White and Williamsburg Pink. Floor design and interior by Marvin Culbreth, A.I.D.

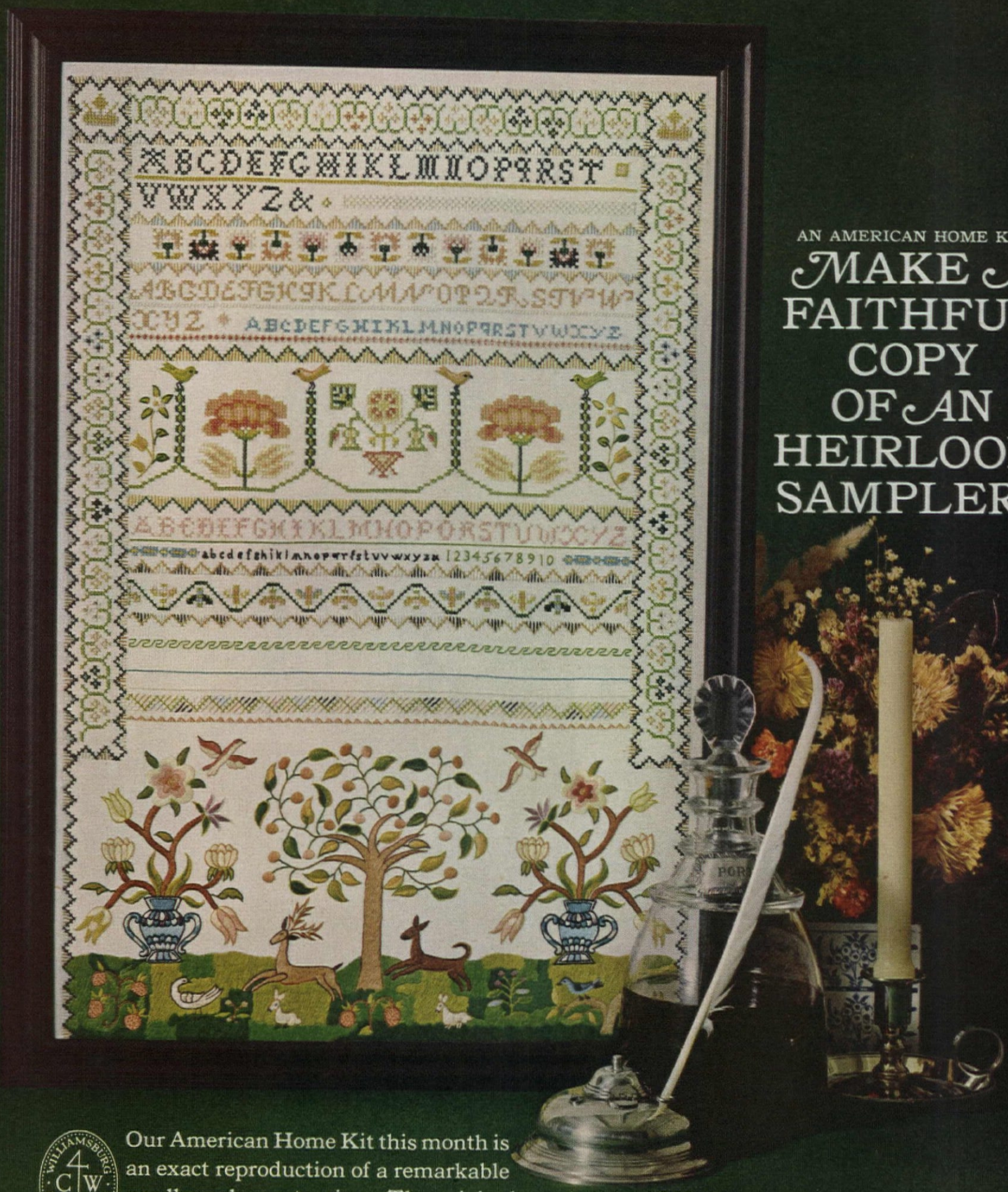
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Swedowsky & Weiss

AN AMERICAN HOME KIT

MAKE A FAITHFUL COPY OF AN HEIRLOOM SAMPLER



Our American Home Kit this month is an exact reproduction of a remarkable needlework masterpiece. The original, worked in 1760, is now in the Colonial Williamsburg collection. "The Chase" is composed of simple, familiar stitches, mostly cross-stitch. The charming design is stamped on 100 percent linen; kit includes floss in soft colors. Finished size about 16½ x 24¼". Kit #124, $6.98. Also available—a handmade, hand-finished wood frame, copied from an eighteenth-century-type molding. SEE ORDER FORM, PAGE 82.

The Hallmark is the registered trademark of Williamsburg Restoration, Inc.

See "Voyage To The Bottom Of The Sea" ABC-TV, Monday nights.

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Drink Coca-Cola

Great raisin flavor in every spoonful. Because there's a tender raisin flake for every two big bran flakes to give you brighter, fresher flavor than any raisin bran.



CAN'T THE PENDULUM SWING THIS WAY?

By Mary Anne Guitar

I have a recurrent dream in which homemade pâté, hedges of hard-to-grow delphinium, and heavy linen sheets figure importantly. Quite obviously I am suffering a reaction to this, the Age of the Party Dip and Casserole, the Easy Upkeep House and Garden.

I hanker for elegant food and flowers and creature comforts of another age. But, more importantly, I hunger for the kind of behavior that went with a more formal way of life. I want people to write notes, not telephone invitations and thank-yous. I'd like to see people pay a call, not always drop in for a drink. Most of all, I'd like to banish the buffet in favor of sit-down dinners for six.

We have moved so far in the direction of casual living, self-expression, spontaneity, that we are in danger of losing something equally precious—namely civilized family life. I want the pendulum to swing back, at least a little way.

I'm tired of hearing children call their fathers "Bill" and "John" and "Ed." What has happened to the respect Victorian fathers took for granted? Will Bill and John and Ed have to trade their crew cuts for sideburns to get it back?

Father, too, has given in to the general cult of casual living. He no longer bothers to sit at the head of the table. Why should he? He knows dinner will be wolfed down by his scattered clan as they pace from snack bar to the television set to the refrigerator. Somebody is loading the dishwasher before the last person down has grabbed a hamburger. The whole family cooks. Junior makes his milk shake. Sister heats a pizza. Who needs Dad to carve? In point of fact, who has to carve any more? Food comes presectioned and frozen. No wonder many families have settled for a way of life which can only be called 20th-century motel style.

Even those who try to maintain standards at home meet indifference to the amenities when they venture out. Old-fashioned hospitality is only one of the forms which seems to have vanished into thin air.

I'm impatient with hostesses who greet you by saying, "We haven't gone to any trouble. I didn't even bother with dessert." One wonders why they bother to entertain (if you could call it that). Irresistibly, the mind wanders back to those remembered tales of Edwardian elegance. Even the picnics were an occasion, with cold squab and champagne. Couldn't we at least wrap some homemade bread in a fresh cloth, use wine glasses instead of durable but hardly inspired plastic cups, spread a cloth on the grass? I'm bored with being fed cave-man fashion in front of smoky charcoal. Must we spend the rest of our lives eating with our fingers? Can't we break out the wedding silver and china?

The time-savers, the conveniences, are great. Nobody wants to give them up. But they should free us to do more at home, not less. Let's use our leisure to live better, not more sloppily. Thank goodness for plastic and foil and frozen foods and radiant broilers. But let's not forget about crystal and linen and silver, the asparagus and strawberries from the garden, homemade pies and cakes. Not long ago, I watched a five-year-old out to dinner for the first time unfold a starched damask napkin with transparent pleasure, then say in amazement, "Look, Mother, they have napkins like ours, but they aren't paper." Let's not treat the more traditional good things of life as a curious exception.

We can enjoy the formalities, the rituals, without making chores of them. There's no need to go back to the stuffiness of yesteryear with its golden oak and predictable Sunday roast. We can have the good, substantial feeling that comes from following a beloved tradition without living uncritically in the past. Nothing is too much trouble during the Thanksgiving and Christmas season. We love the rituals then. Why must we splurge on just one formal celebration each year?

Formality costs nothing more than time and thoughtfulness. A beautifully carved pot roast arranged in thin, overlapping slices on grandmother's Spode is considerably more appetizing than the same inexpensive meal served in chunks. Any dinner gains something when it is served by candlelight, when flowers grace the table, when wine is poured. Guests become more agreeable.

Formality doesn't have to mean more work. Often as not it takes less time to do something the correct way then it does to improvise and experiment. You can spend half the morning getting ready and half the afternoon cleaning up if you let six hungry teen-agers make their own lunch. Ask them to sit at the table, serve a *quiche Lorraine* or gumbo, and they'll think you're real cool. Best of all, there's only one pan to wash. Formality doesn't mean fuss. Surely we can introduce some of the richness and ritual of the past into our lives without bringing back the antimacassar. We have gotten used to a kind of barracks-room decor which does neither us nor our children any aesthetic good.

We tend to sacrifice beauty and luxury and comfort in the interest of efficiency. Rugs are something to be cleaned, silver something to polish, fine glass something for the children to break. Of course it is possible to live with the bare minimum of household equipment, but it's bruising to the spirit.

One young bachelor decided he could keep house for himself using just one pan, one plate, one glass, one knife, and one fork. He ate the same meal every night—hamburger, wine, bread, cheese, and fruit. Soon his appetite faltered, so he decided there was no point in going to even that much trouble. He decided to cut out the hamburger so he wouldn't have to wash the plate or fork. He ate the bread and cheese out of hand. Finally, he took to making supper out of wine alone, dunking the bread in it. "Then," he recalls with horror, "I took a look at myself. There I was, a slob. I shaved, put on a clean shirt and went out to dinner. I decided whatever it cost it was worth it to feel like a human being again."

Human beings, whatever their age, need to live according to some of the forms. They need quality in their lives, discipline, and a close-up view of craftsmanship. It is amazing how mere proximity to fine art, cuisine, decorating, music, furniture can soothe and smooth the young, give them a sense of what's right. These are the forms that really count.

One mother who had resisted any kind of formal living until "the boys grow up" likes to tell how an inherited Oriental rug succeeded in civilizing her two young savages. "Even though our house had hard-surface floors and rough cypress walls we put it down. It made the room seem warmer, more colorful, and comfortable. But the thing I noticed right away was that the boys did appreciate it.

"They were careful not to spill on it or track in mud. It may be my imagination but they seem quieter when they are in that room. They behave like gentlemen." THE END

Two 2-oven beauties with that "Built-in" look... plus exclusive Frigidaire features!



Model RCIJ-645 TQ

Flair Ranges! Give your kitchen dramatic "built-in" beauty without the muss and fuss of tearing out a wall. The incomparable Flair Electric Range installs in minutes on its own base cabinet (optional) or yours. Both oven doors glide up, open safely out-of-the-way of tall pots, your arms and shoulders. Cooking units slide away when not in use, completely hidden from sight. Also available in 30-inch, single-oven models, at your Frigidaire dealer's.

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GOLDEN 50 ANNIVERSARY



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FRIGIDAIRE

GOLDEN 50 ANNIVERSARY

the fresh look in FABRICS for spring, 1965



Here they are—some of the most refreshing new drapery fabrics we've seen in many a springtime. The strongest influence in contemporary fabrics is turn-of-the-century Art Nouveau. Then there are the Matisse florals, smashing and rather like cut paper patterns, and the bold two-color silhouettes like our sunflower. Much in evidence are darker grounds. In color, the trend is either to uninhibited primary combinations, clean, clear, and crisp, or to the grays, ochers, and browns.

Shown: 1. "Gigi" by Bloomcraft. 2. "Night Garden" by Everfast. 3. "Winter Garden" by Win Anderson. 4. "Giulietta" by Cohama. 5. "Wedding Dance" by Kandell. 6. "Compton" by Goldenheim. 7. "Warwick" by Kandell. 8. "Sun-up" by Shulman-Sunshine. 9. "Meissen" by Waverly. 10. "Normandy" by Cyrus Clark.

Stan Young

"If I were boss at Kelvinator, I'd remind them to pack Tide in every new top-loading washer."



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A box of Tide is tucked inside every new Kelvinator just before it leaves the factory.

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Kelvinator's new automatic washers offer Golden Touch agitator action for cleanest possible washing with the gentlest handling of clothes. A variety of water temperature selections and spin speeds provides the exact washing combinations needed for any fabric.

With Tide inside, Kelvinator knows you'll get the cleanest washes possible—and with a freshness only new Tide can deliver.

25 leading washer makers pack new Tide in every new top-loading automatic.

Tide samples, and this ad, supplied by Tide pursuant to agreement with appliance manufacturer.



You buy a vinyl floor because it gives you lasting beauty.

You can also have Vinyl finish on your walls with Devoe Wonder-Tones.



BOOKS &

THE FINEST ROOMS. This handsome book represents the work of eight of America's leading decorators in some of the most beautiful homes and apartments here and abroad. Among the rooms, many of which have never been published before, are a private drawing room in the White House which was decorated for the Kennedys, Cole Porter's library, and Ava Gardner's apartment in Madrid. Most of them are a blending of periods and styles, and none is completely modern. William Baldwin, Eleanor S. Brown, and Michael Taylor are among the decorators. *Introduction by Russell Lynes; edited by Katharine Tweed. 168 pages. New York, The Viking Press (a Studio Book). $18.50.*

THE DELECTABLE PAST comes to your dining table through this book of recipes from bygone ages—favorites from Elizabethan England, 18th-century France, and other great eras. Re-created from the author's collection of rare old cookbooks are such dishes as Shrimp in Leaves from ancient Greece, Wow Wow Sauce from 18th-century England, and Cherry Molasses Pie from 19th-century America. A social history embellishes the recipes and pages from old cookbooks are reproduced. *By Esther B. Aresty. 254 pages. New York, Simon and Schuster. $6.50.*

THE FAST GOURMET COOKBOOK is especially designed for the woman on-the-go who laments: "I love to cook gourmet meals, but don't have the time to follow those long recipes!" There are 134 menus, most of them specialties of famous restaurants around the world. All the recipes are adapted with clever shortcuts for preparation in 30 minutes or less. *By Poppy Cannon. 275 pages. New York, Fleet Publishing Corp. $4.95.*

BETTY CROCKER'S PARTIES FOR CHILDREN is a lively book that will come to mother's (or teacher's) aid at party time. It's filled with good ideas for party themes, decorations, prizes, refreshments, and for many kinds of games. There are games for 5- to 11-year-olds—races, hunts, creative fun, games of skill, and guessing games. Many can be played with things you have on hand in the house. *By Lois M. Freeman; illustrated by Judy and Barry Martin. 166 pages. New York, Golden Press. $1.95.*

MODERN ABSTRACT FLOWER ARRANGEMENTS. New, unusual design in flower arrangements is explored in the work of floral artists who have broken with tradition. There is instruction on subject matter, selection of plant materials and containers, and lighting for those who want to try interesting, abstract arrangements. (More modestly priced than most books on the subject.) *By Emma Hodkinson Cyphers. 126 pages. New York, Hearthside Press, Inc. $4.95.*

These books may be ordered through your local bookstore.

BOOKLETS

HOUSEKEEPING A-Z is a gaily illustrated booklet that tells how to shortcut home-cleaning time without sacrificing thoroughness. There are ideas on organizing storage areas and cleaning everything from Venetian blinds to woodwork. *Free from Dept. AH, Pine Cleaner Information Center, 1705 DeSales Street, N.W., Washington, D.C. 20036.*

BETTER LAWNS. Here's a booklet that belongs next to your mower and garden hose. It discusses planting and maintenance of grasses and groundcovers and control of weeds, diseases, and insects that can harm your lawn. *Send 15c to Superintendent of Documents, U. S. Government Printing Office, Washington, D.C. 20025.*

HOW TO CARE FOR FLOORS—THE MODERN ONE-STEP WAY. The cleaning methods outlined in this booklet will help you whisk away floor maintenance problems. There's advice on polishing, wax stripping, spot and stain removal. *Free from Dept. AH, Consumer Affairs Bureau, Armstrong Cork Co., Lancaster, Pa. 17604.*

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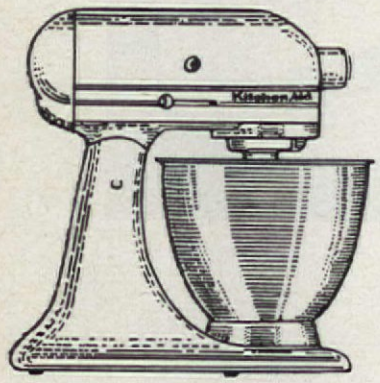
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HOW TO CHOOSE AND USE YOUR LIFE INSURANCE

The Harris family isn't yours—but their needs and aims may be!

By Mark Henkin

Ever wonder what makes life insurance agents so persistent? A friend of ours, who happens to be married to one, may well have the answer: "Bill just *knows* that every young family he calls on is likely to need more insurance and will eventually buy some. So all he keeps telling himself is 'why not from me?'"

Bill is right, you know. Among middle-income families with school-age children, 19 out of 20 are insured. Some may have only the husband's GI policy (one of the best buys he ever made, by the way) or a few thousand dollars of coverage under a company group life insurance plan where he works. But most families sooner or later turn to regular individual policies—the kind Bill sells—for additional protection. Judging from past experience, one out of every four families in the under-45 age group is going to buy a life insurance policy sometime before the end of this year.

Families tend to buy life insurance in much the same way as furniture: gradually starting with the essentials and then adding or upgrading to keep pace with changing needs. In buying insurance, as in furnishing a house, it's best to have a definite, long-term plan in mind—or, better yet, on paper. For example:

1. The first stage gives the family as much immediate protection as it can afford against its major financial hazard: loss of the breadwinner's income. (The first stage also serves as the foundation for all later ones, so careful planning right from the very beginning is most essential.)

2. By the time the family is ready to make its second-stage purchases, its financial responsibilities probably will have grown considerably, so the new insurance may do little more than keep things on an even keel.

3. The third stage will permit some shift in emphasis from protection to savings (with an eye toward accumulating money for the children's education and for retirement).

4. Unless the family's economic progress has been really outstanding, the big push for savings comes at the fourth stage, when the head of the family probably is in his mid or late thirties, his earnings more predictable.

Now that we've sketched in the rough outlines, let's go back to that all-important first stage. Just what kind of policy should be bought first? And how big? Are there any bargains in insurance? Pitfalls?

Bargain hunters, relax. There are no "loss leaders" or cut-rate "specials" in insurance. By law, as well as by life insurance's conservative traditions, every policy must pay its own way, and the long-term protection of policyholders takes precedence over everything else. Pitfalls? Yes, you can choose unwisely for your particular needs, buying too little or too much or the wrong type of policy. Your best protection is the life insurance agent you deal with, so choose him as you would any professional man. Ask your friends for recommendations. Check with your attorney, banker, or accountant. Don't be bashful: people who are pleased with their insurance man will be delighted to recommend him.

Once you've settled on the man (it doesn't much matter, in the long run, what company he represents, as long as it's licensed in your state) give him the information he needs to do his job right. Tell him your family's requirements, goals, financial situation. Be forthright, or he may suggest a policy that will stretch your budget out of shape. What share of your budget should go for life insurance? There's no formula, no answer. But American families, on the average, put 3 to 4 percent of their income into life insurance policies.

To get authoritative advice on what kind of policy families should start out with, and for how much, we turned to several sources: individual insurance experts, the American College of Life Underwriters, and the Family Service Association of America. As we rather expected, the first answer in every case was "it depends." Most specialists, we find, are reluctant to deal in generalities. So we "created" a specific family.

Jim Harris is an engineer three years out of college. He was 25 last month, has been married two years, and earns about $7500 a year. He expects to make good financial progress and to be earning a five-figure salary by the time he's 30, or thereabouts. His wife Ruth is expecting their first child. They recently bought a house (with a $13,000 mortgage), nearly cleaning out their bank account. They have a few hundred dollars of savings bonds, some shares of inherited stock, and $500 in an emergencies-only savings account—all in all, about $2000.

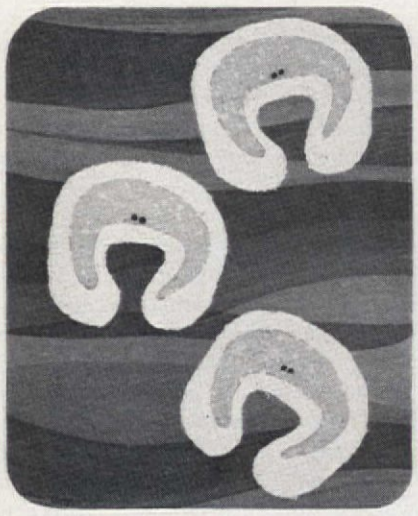
Ruth has been working in a nursery school, but now plans to stay home with the baby and those to come, at least until they're in school. What with mortgage payments, furniture bought on credit, and the like, they find that $200 a year is the most that can be put into insurance. So far, all they have is $8000 of group life insurance (from Jim's company), so they're starting practically from scratch. One more note: Jim and Ruth are not very good at saving money, and they know it.

With that specific information we got some specific advice. The consensus was that the Harris family's best bet for their first purchase was a *$10,000 "whole life policy" with a disability waiver, a "20-year family income rider," and "guaranteed insurability."*

"Whole life" (some people call it "straight life") has long been the most popular type of policy, and for good reason. It gives lifetime coverage for a fixed annual premium. (The "disability waiver" feature costs pennies and keeps the policy in force if Jim should become disabled and unable to earn a living.) In addition, because of the *(continued on page 88)*

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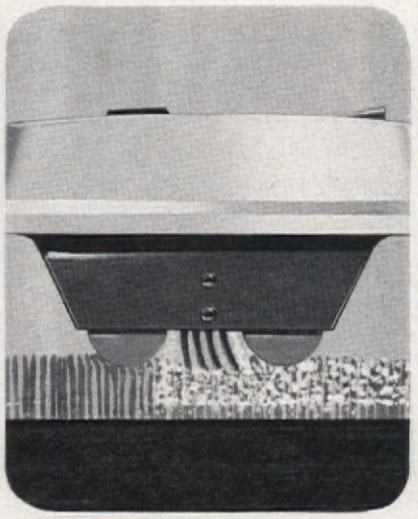
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By Lydia Strong



WORLDS TO SHARE

How much can a husband and wife understand each other's worlds?

French playwright Jean Anouilh has told how he happened to write the play (and hit movie) "Becket." He had read the story of St. Thomas à Becket in an old book, and had thought of dramatizing it, but laid it aside. When his wife asked him for something to read, he gave her the book. She took it to her room, then returned, saying: "Oh, how beautiful it is! Why don't you make a play of it?"

He wrote the first part, then bogged down. She encouraged him to complete the play.

There are husbands and wives who collaborate—in writing a play or running a business. At the other extreme are those who say: "I never bring home my office troubles."

No doubt a satisfactory relationship can exist either way. But it is those who don't share something of each other's workday who are missing something.

Husband and wife inhabit two separate daytime worlds. Each of these worlds eats up not only time but also thought, energy, and emotion. How much can one really know of another human being without knowing something about the way he spends his days.

Also a day doesn't snap off like a light switch at 6 P.M. What has happened during the day influences the evening. Yet often enough, here's the exchange:

"How was your day, dear?"

"OK, I guess. Did the plumber come? What's for dinner?"

Maybe that's enough. The quick change of subject could be a warning that there has been nothing specially good about this day. But even a bad time is more bearable if it can be shared.

We asked some men how they felt about talking business to their wives. One said, "It's a question of timing. When I first get home I'm still wound up. I want to sit down and have a drink and escape from the problems of the day. Besides that, I want to talk to my wife and kids, hear what they've been doing. Later on after dinner, maybe after the kids are in bed . . . that's when I might talk to my wife about what was good or bad about my day."

Does a man really want to discuss business problems with his wife? Basically, yes. Here is one answer: "Sure I do. There are things you can only talk about at home. If you said them at the office they could be used against you. A man works hard and often he faces great frustrations. Even in a successful job, a job near the top, there are very few areas where one can feel he's in full control. I get steamed up about the job and home is the safest place to let off steam by talking it out."

Another: "Often I get anxious about my work. I don't tell my wife I'm anxious—men aren't supposed to worry. But I do tell her about the problems. She gives me her reaction, and it really helps to know that she's on my side."

Does he want criticism? "Not really. She doesn't have to agree with me, but I don't want her to blame me; I can do that for myself. I want to talk with her, try stuff out for size; maybe I'm using her as a sounding board. If she has some suggestions, fine—but they'd better be suggestions and not orders. This works both ways—I don't saddle her with blame for anything that goes wrong in the house either."

Another man told us: "I don't talk to my wife about my business any more. I could, if it weren't such a complicated business. To understand what goes on you've got to see the whole picture, remember what went before. I used to tell my wife about my day, but I noticed she didn't remember and I always had to start from scratch. Then, if this took a long time she'd get bored and her attention would stray even though she tried not to show it." Notice, he isn't saying he wouldn't *like* to share his daytime world. His wife closed the door on it.

When a marriage is failing, all communications may go by the board. A divorced man said: "At first we used to share everything. The ins and outs of a deal, what my boss said, funny things that would happen, my goofs and all. And she'd tell me about her day. But when things started going wrong, I noticed my wife would save stuff up to use against me. If I admitted I'd made a mistake she'd bring it up over and over. This I didn't need, so I just stopped talking."

Some news is too painful to share right away. A wife told me: "I ask, 'How did it go?' There's a silence. Then I know it went badly and I try to shield him from any unnecessary problems for that evening. Sooner or later, he'll tell me."

At a company or office party, few men want their wives to join too knowledgeably in the shoptalk. Wives can't know all office nuances and delicate interrelationships. Yet these same men will probably appreciate having their wives' observations gained at the party—in private.

Sharing works two ways, of course. What about the wife's world of home and children? How can she share this with her husband?

The big news gets told, of course: The day when the baby first turns over or when Bill breaks his ankle or Susie wins a scholarship, or Gerry makes the football team. What about the smaller incidents of living? A wife can't tell it all, any more than a husband can report every word of every conversation at the water cooler. But, even more strongly than a wife needs to know about her husband's world, he needs to know about hers; it is, in fact, a great deal more important to him. A healthy home is a domain of dual responsibility and knowledge, not a woman's kingdom.

If there are jokes, he wants to share them. If there are worries, he needs to know about them before they become catastrophic.

One wife said: "I don't give Jim a nightly recital; he doesn't need a blow-by-blow account of every fight between Billy and Bud. But if there are a lot of fights, I'll say to him: 'I'm worried about Bud and Billy fighting so much. This weekend, could you notice them and see if you can come up with some ideas about straightening it out?'"

He may or may not solve the problem that weekend; yet the fact that he's watching and showing some interest in it will help.

The daytime lives of husband and wife are separate (except in rare instances) and will remain so. But those lives can be shared, with enrichment for both. They *must* be shared to create a marriage in which each grows by helping the other enjoy the happiness, divide, and so diminish the pain and the sorrow. THE END





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Whatever the category, there are songs and singers that will speak to you . . . and if you're a newcomer or a relatively recent listener to folk music, you'll find a new experience that often goes beyond musical pleasure.

"Perhaps we turn to folk music because we feel too 'cabin'd, cribbed, confined' by the standards of our world where to be cool is to be wise and to avoid complication, such as other people's troubles; is the road to suburbia . . . a world where love is a sometime thing. . . . Perhaps this is why we love those few singers who are willing to expose their inner feelings . . . and speak in song of those things which are buried so deeply within us." These words were written about Joan Baez, one of the most moving and dedicated of singers.

It would be impossible to write about folk music without speaking of Pete Seeger, a controversial figure who has, perhaps, outlived controversy. What is now visible is his deep love for his America and its people. Indeed, as you listen to his most recent album, "I Can See a New Day," you'll hear a veritable love song . . . as well as some too seldom heard spirituals.

Of course you know the Limeliters, three young men who first used humor to win a popular audience . . . then won that audience to more folk music.

And Peter, Paul and Mary are another threesome who have not been content with laurel-resting. Each time they sing or rerecord what may already have been a hit, they search the music and lyrics to find more meaning. Correctly describing them is the remark, "It's better than the record you already know because that was yesterday and these youngsters live pretty much in the now."

Still another group of folk-troubadours are the Brothers Four, Bob Flick, Dick Foley, John Paine, and Mike Kirkland, who look precisely like what they are . . . four young college graduates. What they sound like is something else again. Though they often sing some of the more familiar tunes made popular on semi-hit parades, the songs sound different.

You may have heard "We'll Sing in the Sunshine," a hit song performed by young Gale Garnett. She is one of the youngest and most original of the new singers of old songs. (Not all of hers are old, since in her most recent album are four of her own.)

No one can be an authority on which of the current singers is the best. That's the very core of folk-singing . . . the highly personal relationship between the singer and the listener. Perhaps one of the best ways to begin, other than listening in the record shop, is to be influenced by the selection of songs.

Joan Baez in Concert (Parts 1 and 2, Vanguard). Joan accompanies herself on the guitar and brings both emotion and musicianship to songs like "Geordie," "What Have They Done to the Rain?", "Gospel Ship," "Te Ador," and some 20 other songs.

Peter, Paul and Mary in Concert (2 records, Warner) have some orchestral backing, some solos in this collection of 18 songs, including the well-known "Blowin' in the Wind," "There Is a Ship," "Jesus Met the Woman," "La Deserteur."

Leave it to the Limeliters (RCA Victor) again uses humor with folk music and creates a happy combination for easy listening.

Pete Seeger/I Can See a New Day (Columbia) has the ringing, triumphant song by Woody Guthrie, "This Land Is Your Land"; "Oh Louisiana," a shanty; "How Can I Keep From Singing?"; and 11 others including some rare spirituals, that reflect so much of what this man stands for.

My Kind of Folk Songs (RCA Victor) sung by Gale Garnett has a very special and, as the title indicates, very personal choice of songs. This 21-year-old is very gentle, tremendously feminine in her approach.

More Big Folk Hits (Columbia) sung by the Brothers Four has 12 songs, many of which you have heard before, such as "Puff, the Magic Dragon," "Muleskinner." THE END



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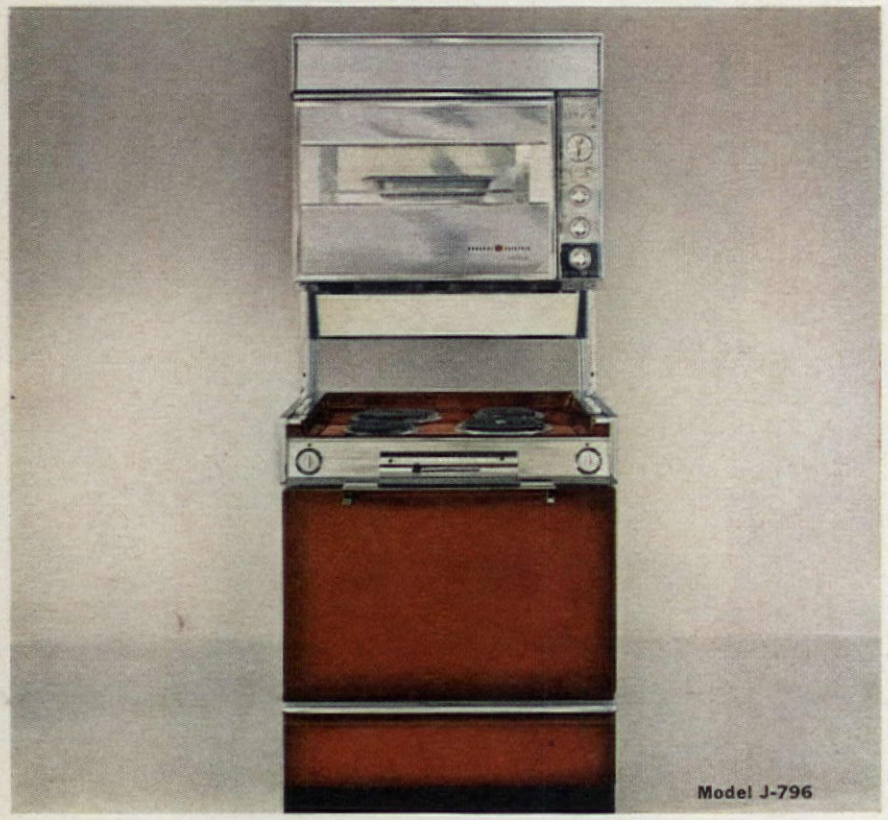
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LET'S HIDE IT

Look around. Do some of the handiest features in your house sabotage your decorating efforts? They may be step-saving as all outdoors, store armloads of necessities, but if they are eyesores in the process, then you've got good candidates for camouflage. Ingenuity can often draw charm from unexpected quarters—a vintage built-in, a pass-through, an open and uninspired entrance. See below for one good idea.



Good medicine for any bathroom cabinet that is out-of-date is a wood frame fitted out as a door. In the Sausalito, California, home of the Lloyd Hightowers, the familiar rectangular mirror was replaced by this gilded oval with a matching rim cut and mounted inside. The result: a delightful nucleus for prints.



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The secret is the astonishing new healing substance (Bio-Dyne®) which quickly helps heal injured cells and stimulates regrowth of healthy tissue again. It is offered in *ointment* or *suppository* form called Preparation H. In addition to actually shrinking hemorrhoids—Preparation H lubricates and makes elimination less painful. And it helps prevent infection, a principal cause of hemorrhoids. Just ask for Preparation H Ointment or Preparation H Suppositories (easy to use away from home). Available at all drug counters.



By Vera D. Hahn

Now you CAN take it with you—your wallpaper, that is. With the introduction of Resistane Wallpaper-Release paper, your precious wallpaper becomes just as mobile and portable as your service cart or your area rug. The "release" paper is hung like ordinary paper, acts as a liner. When wallpaper is applied to it, it saves the paperhanger time—and you money—because it provides a slippery surface on which he can match patterns more easily than usual. When you're ready to move all you have to do is roll off your wallpaper and pack the rolls. The "release" paper stays in place.

Had lunch at "Avec" the other day. This toy shop cum restaurant, one of Greenwich Village's wackiest, is the brainchild of what must be New York's youngest restaurateur, 23-year-old Stephen Miller. We liked both the decor and the toys. Tables are square butcher blocks on sturdy bases; chairs are bentwood, painted spinach green; china is pure white; walls chocolate. Not a bad scheme for a dining room—yours maybe?

Fun idea for Early American fans comes from Sandhill Furniture Corporation. Several pieces in the firm's new "Arcadian" collection have lift-out door panels held in place by plastic fasteners. The panels come in plain colors, scored like planking; in a black or gold grillwork effect; and in a selection of fabric or wallpaper patterns. If none of these fits your scheme, the panels can be painted, papered, or upholstered to suit your fancy.

Ever since Mr. Edison first invented the light bulb it's been every light-bulb manufacturer's dream to come up with one that matches daylight. Now the Duro-Test Corporation has introduced a fluorescent tube (it's about 24 to 96 inches long and will sell from $3.24 to $7.64) to be used primarily for kitchen, bath, and powder-room fixtures.

In case you're hankering for a marble floor, we have a recipe. We discovered it recently in the Bernhardt Furniture Company's Lenoir, North Carolina, showroom. The floor was made of broken marble table and commode tops, laid à la terrazzo, in cement, and polished. You might investigate your local marble yard for large fragments (marble is not a good traveler, so there are always lots of broken pieces around) and get a good tile man to do the job for you; it's not a do-it-yourself project.

Very clever the people who make Con-Tact. They've added two new products to their line of self-adhesive items. One is called Cushion-All, the other Quiltsoft. Cushion-All looks like red or green felt. Actually it's a soft-surface, self-adhesive plastic flocked with nylon and designed to go UNDER decorative objects to make them scratch-proof. It can also be used inside drawers and boxes to make a safe home for fragile items. Cushion-All is about 13 inches wide and sells for 98c a yard. Quiltsoft consists of two layers of plastic. An electronically quilted self-adhesive plastic, it has a luxurious look for closet shelves, drawer linings, and as covering for hat, lingerie, or blanket boxes. You're bound to think up other uses! It's 18 inches wide and retails for about 98c a yard.

If you're one of the lucky ones with "His" and "Hers" bathrooms or if you're contemplating sending a son off to college or if your favorite bachelor uncle, brother, or cousin has a birthday in the offing, look for he-man towels by Dundee. Three robustly styled numbers from Dundee's newest lines are: Aladdin, a tweedy textured stripe; Caliph, a block check; and Khai, a border stripe. Bath towels are $2.25. Wide Shiffli-embroidered borders add a touch of feminine elegance to Elegante and Coquette which we specially like in light embroidery on a dark ground, $3.25 each.

We're always pleased to learn of craftsmen (and women too) who put their talents and taste to commercial use so that more and more people can buy well-designed, well-made furnishings. Three cheers, then, for Owens-Corning Fiberglas for commissioning five leading textile designers-weavers to do an American Craftsmen's Collection in Fiberglas Beta yarn. Through decorators or as custom draperies by Cameo. Dorothy Liebes, one of our best-known textile designers, has added to her collection for Bloomcraft. THE END



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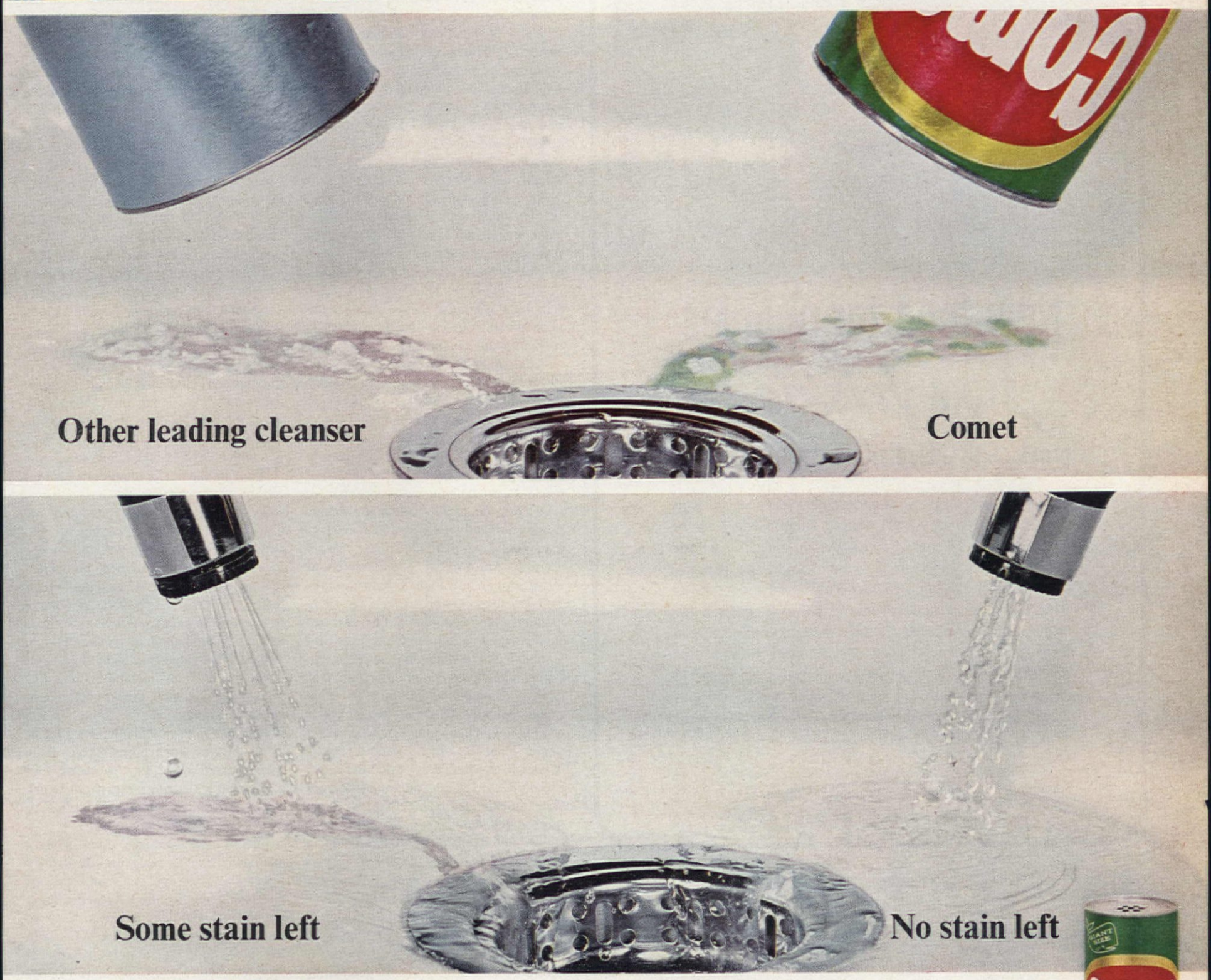
Don't let those winter-wearies creep into your house! Fetch a basket, some gay-colored fake flowers, fruits, and vegetables and create your own springtime. The fool-the-eye bouquets pictured below are not only easy to make, they're inexpensive. Save the little wooden fruit baskets or buy decorative ones in the dime store or florist's. Spray them a vivid color (red, for Valentine's Day if you like), leave them plain, or stain them a deep brown for a woodsy look. Arrange the fake flowers, berries, and small vegetables separately or together. These are available in dime stores, florists, millinery supply stores, or at the corsage counter of your nearest department store. Keep the bouquet tightly packed or arrange it sparsely using sheet moss to cover bare spots. By all means, use your imagination and for a final dramatic touch, splurge on a beautiful ribbon—you'll need so little of it! See page 82 for instructions.

Swedowsky & Weiss



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Other leading cleanser

Comet

Some stain left

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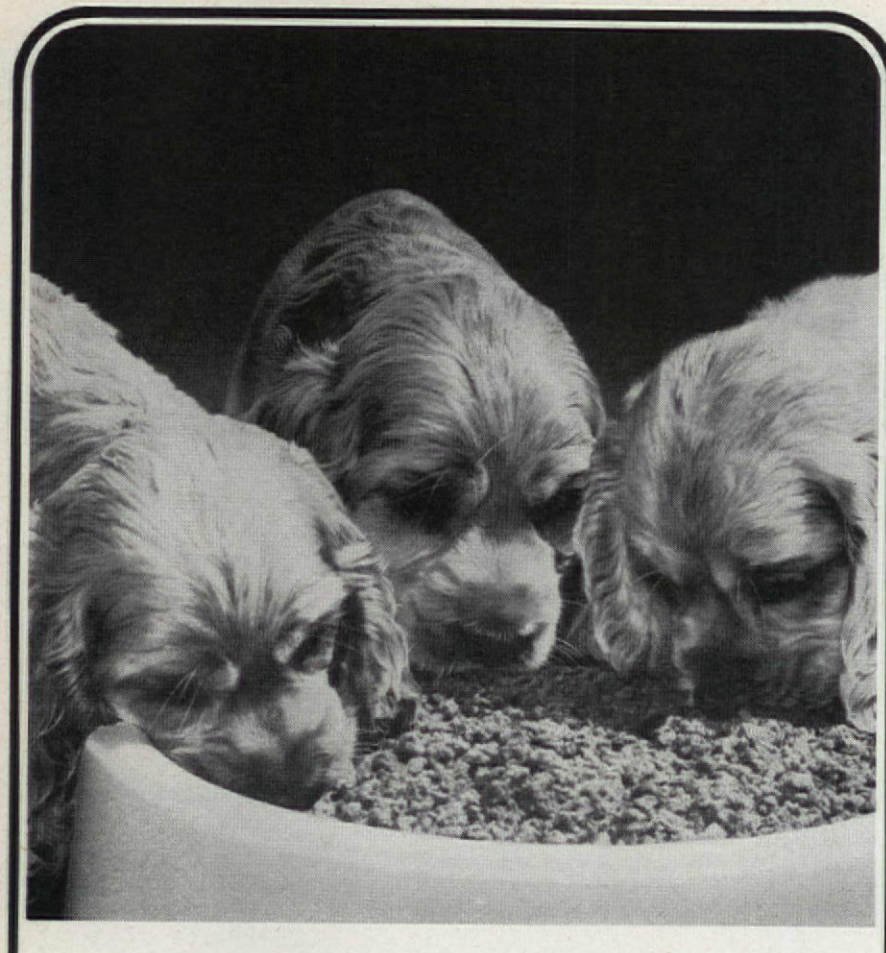
(ACTUAL UNRETOUCHED PHOTOGRAPHS)

"In your wet sink, sprinkle any other leading cleanser over one food stain and Comet over one just like it. Wait a little while, rinse—and you'll see a big difference! The other cleanser leaves some stain—but Comet doesn't!

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P. S. Small dogs love Friskies Puppy Food too —and it's just as good for them.



MEMO TO THE HURRIED HOMEMAKER

The personal care you owe yourself

Hasn't it happened to you . . . when your hair looks its worst, your lipstick forgotten, your hands a veritable model of dishpan-distress . . . that the doorbell rings to announce a totally unexpected, important visitor?

A few of these surprises can be very salutary! They underline a fact that we busy homemakers are apt to forget: Just as there are a few household chores that must be done every day, can never be skipped if our house is to be presentable, so there are a few personal beauty routines you can't afford to neglect for a single day. Hair, hands, throat, skin don't need the technical care your dentist gives your teeth. But like teeth, they do need daily care if you're going to stay as young and attractive as possible.

That goal, by the way, is neither frivolous nor superficial. It's as important to your husband and family as your being the best cook you can be or making the loveliest home you know how. Fortunately, taking care of the only face, hands, hair, and skin you have is not time-consuming or fatiguing. (Do you suppose it's because we really enjoy beauty routines that some Puritan streak in us makes us question the time we give to them?)

At least once a day our complexions need thorough cleansing to remove every smidgen of makeup and the incredible amount of grime that our cities' smoke and soot bestow upon us. For strictly soap-and-water girls, there are fine and inexpensive, fine and not so inexpensive soaps, from Lux and Camay to Neutrogena and Savon Clair. For those who prefer creams, or creamy liquids, the choice is enormous; perhaps the best beginning is to know whether your skin is basically dry or basically oily. Good old Pond's makes a cleanser for both kinds . . . Pond's Cold Cream for dry or normal skin and new Fresh Start, a clear, minted gel cleanser for skins that tend to be oily and quick to develop a blemish or two. We find a combination of soap and water and cream most satisfactory . . . and if we're being extra indulgent, we finish off with a skin lotion, like Elizabeth Arden's (because it feels so cool and smells so good!). Again, if your skin tends to be oily, try Bonne Bell's Ten-O-Six lotion for this finishing touch. It's an antiseptic cleanser as well as a "cooler."

Most complexions past their 25th birthday can use a little night cream assist. That doesn't mean going to bed all greasy and gooey. Pond's makes a Dry Skin Cream that is sheer, absorbs quickly into the skin. And Arden's new Ardena Liquid Night Cream disappears almost instantly but does its enhancing work for hours. If you like the feel of heavier cream, use her delicious-smelling Orange Skin Cream and merely wipe off the excess.

Today our hair needs particularly careful attention. A few seasons of bouffant hair styles with the teasing they required, the ever-growing use of hair coloring, the everyday and several-times-a-day use of hair sprays, and the habit of no hats . . . all these mean wear, tear, and soil far greater than the tresses of our grandmothers ever knew. We're now in a fashion trend where hairdos are simpler. Why not take advantage of this and have your hairdresser cut your hair so that you can wash it as often as necessary (and that can be every few days), set it yourself most of the time? Stay away from very hot dryers and very heavy sprays. Obvious but often forgotten idea: Get back to that wonderful custom of brushing, brushing, brushing with a firm, natural bristle brush.

If you normally wear makeup, that is, if you wear it whenever you go out or are expecting to see people—wear makeup when you are at home alone. Well, not quite alone . . . because the family does see you in the morning. Believe it or not, your children will go off happier to school, your husband to work if they say good-bye to a prettier face. Much the same mood is established when they return and see the refreshed look that light makeup gives your face. But quite apart from those plusses, you see *yourself* many times a day, passing the dresser mirror, the mirrors in halls, living room, bathrooms. And aside from actual drudgery, nothing can make you feel tired faster than to see a grayish reflection of yourself, lipstickless and wan, unsmiling.

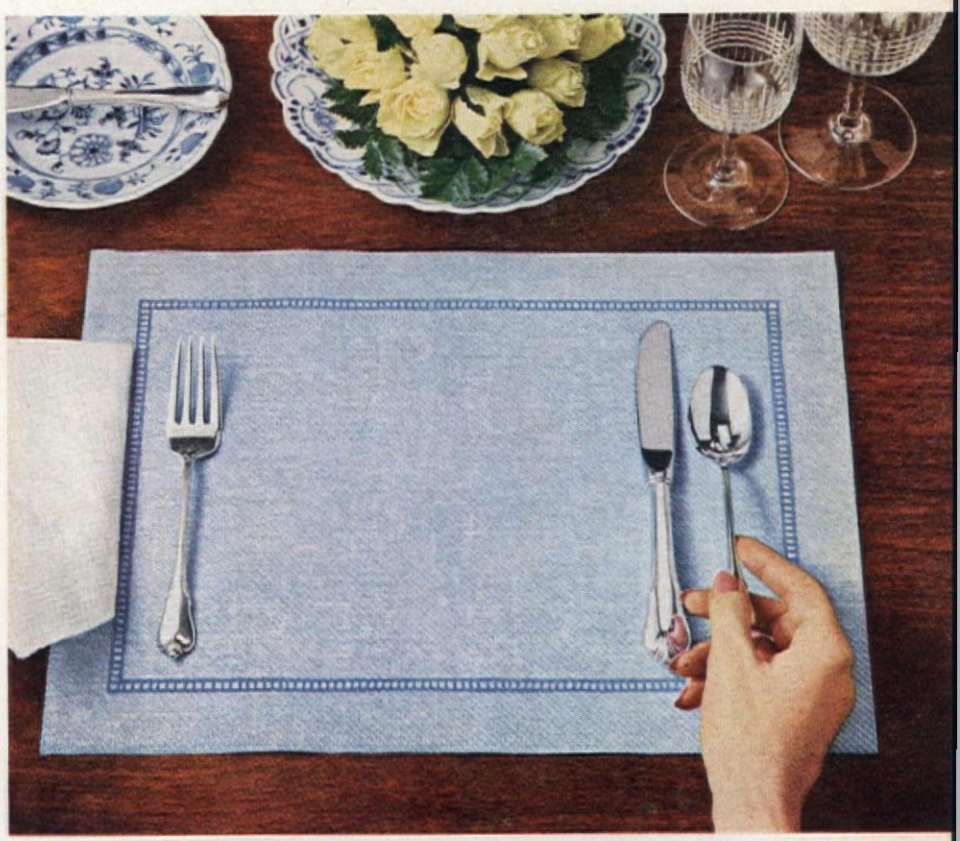
For skin protection, start with a moisturizer. If you are naturally sallow or pale, get in the habit of dusting your face lightly with Revlon's Blush-On or Max Factor's Pastel Glow. Now the lipstick. And keep the face makeup in good repair all day long with a complete redo just before your husband gets home. Why we women are so susceptible to the way we look, we don't know. We do know that almost all of us are pleasanter when our hair is attractive, our complexions cared for, our makeup in place. So let's not be *too* hurried or harried to insure that happier mood of a prettier face! THE END

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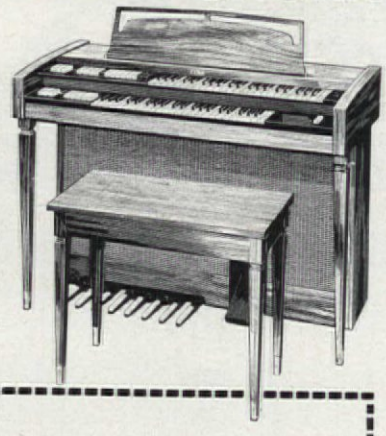
We have nothing against hobbies. But why settle for rug-hooking or number painting? Live a little! If you *must* make something with your hands—make music! It's soul-satisfying...relaxing...fun. And you can make music, right now. Even if you "never took a lesson in your life!"

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By Jeanne Lamb O'Neill

Did you ever think of the gamble two people take when they plunge into housekeeping and plop their two sets of tastes under one roof? I have, and I marvel that the divorce courts aren't booked solid till 1999. (They aren't, are they?)

Sure, every schoolgirl knows the importance of picking a mate with "similar tastes." She wouldn't dream of marrying a man who wasn't crazy about pizza or Vivaldi or mountain climbing. But how much does the average moonstruck maid know or care about her betrothed's taste in wallpaper or shower curtains? In all those compatibility quizzes I don't recall seeing any questions such as "How do you feel about area rugs?" or "Does flowered chintz make you want to throw up?"

Just glancing around our living room, I can think of a dozen little things that could have led to bloodshed had I married the wrong man. I could have married a man who liked matching end tables east and west of the sofa—with matching lamps on top—and the lamps made of duck decoys or ladies in flowered kimonos—and the cellophane still on the shades, glory be. I could have married a man who liked maple settees or department store landscapes.

And don't get sore if you *like* maple settees. I don't know whether John and I have "good taste" or "bad taste." The important, fascinating, and flabbergasting thing is that we have the *same* taste. In 15 years of marital decorating bliss, the only major decision we've bumped heads over is whether the toilet tissue should unroll from the top or (obviously) from underneath.

I'm not suggesting that most couples waltz to the altar completely blind. I'm sure they have some idea whether they want a rose-covered cottage filled with calico and cuckoo clocks—or a sleek and glassy *petit* Pan Am Terminal with a tree sticking through the living room. But the biggest decisions are the easiest. Wait till they get to wallpaper versus paint. Solids versus prints. Bare floors versus broadloom. Slipcovers versus upholstery. Round tables versus oval ones. Wait till they get to the furniture floor and the fabric departments. It simply isn't mathematically probable for two people to walk into two acres of furniture and both pick out the same blue armchair. No matter how much in love they are, is it likely that out of 2000 fabrics they'll both fall in love with apricot brocade?

Of course, in the beginning he'd let her do the whole place in rhinoceros skin. Besides, one orange crate looks pretty much like any other. Later on, one can always get a decorator. I've nothing against decorators. But two tastes (or in this Mutt-and-Jeff ménage, one) in one house are enough.

Not that we're Darby and Joan or Barbie and Ken. We have wrangles over child-rearing and bills and how come there's starch in the shirts again. But over drapery fabrics, never.

It's more than flukey. It's spooky. We can go through ten books of wallpaper and both light on the same stripe. If I've been toying with changing the living room walls to a goldy-greeny-yellow, he'll come home that night and say "Let's paint the living room curry." One Christmas he tossed me a catalogue and said, "Pick out the one thing I want." I couldn't, but I showed him the one thing *I* wanted. Same thing, of course. And then there was the lampshade.

When we were first married, we inherited a lamp without a shade. It was a good-looking lamp and we meant to buy it a shade. Over the months we talked a lot about buying a shade. And finally one day we did. Both of us. Separately. When we met after work, we each had a funny-shaped package under our arms. You won't be surprised when I tell you that the lampshades inside were one and the same. It isn't so amazing—after all, there were only two or three hundred others to choose from at Macy's. It isn't so amazing that we both had the same idea on the same day after all that time. But here's the interesting part. The lampshade was all wrong. Wrong size, wrong shape, wrong color. Now that takes some pretty fancy rapport. Even when we're wrong, we see cockeye-to-cockeye. THE END

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et-i-quette

THE HAPPY WAYS OF DOING THINGS

By Pamela Jones

A tree without branches is a stump. An octopus without tentacles is a blob. And etiquette without its many definitions is a pretentious, sterile nine-letter word which should never have been allowed to get that long. It all began with the Teutons. There they were stuck with "stecken" and "stechen." The English were a bit stuffy about it and translated the German literally into "stick" and "prick" and "stitch." But then, along came the French and saw other possibilities which the Teutons and English had not. First, they tried it out as a verb. When "estiquer" caught on, they formed "estiquet," the noun. Then, in a flash of 18th-century French flair, they donated the concept of "étiquette" to the whole world.

Etiquette is "the conventional rules of behaviour and ceremonies observed in polite society," the Oxford Universal Dictionary tells us, among other definitions. Or, as an unrecorded mortal expressed it more comprehensibly, "Etiquette is the latticework fence that allows us to notice but not trespass on other people's feelings." The 19th century developed rules of behavior which sealed etiquette into an airtight framework around society. But, like all good things, the Victorian era came to an end. When it did, its rigid codes started to split at the seams, as clothes fashions best exemplify. Victorian bodies were firmly laced and buttoned from neck to toe, while we seem to be hell-bent for leather on reviving the fig leaf. The more we have scraped away at conventional restrictions, the nearer we have come to a state of chaos and downright sloppiness. Phrases like "gentlemanly code," "point of honor," and "genteel breeding" are practically obsolete. (I must admit that breeding, no matter how genteel, does always make me think of horses and dogs.)

Today, unless we stand before an audience, we are almost shy about referring to certain members of the species as ladies or gentlemen, as if we were betraying the cause of equality. Yet it is as simple a key as thoughtfulness which distinguishes those who are and those who are not truly *gentle*. Education is not the touchstone; in every walk of life there are those with an instinctive sense of courtesy and those who live unto themselves. President Kennedy's popularity was not based on his schooling and personal income; people loved and respected him for his courtesy and graciousness, his charm, tact, and self-discipline. Without these, etiquette cannot exist.

Another happy hand-me-down from the French is "toujours la politesse"—always polite. There are people who bumble through life in the belief that manners are something one reserves for the world at large, for equals or superiors. A man who is less polite to a servant, sales clerk, or child than he is to his employer or client, proves himself ill-bred, even if he does know what wine to serve with which course.

Etiquette, like silverware, must be polished regularly. Both are passed from generation to generation and become traditions which are taken for granted, although my faith in that idea was shaken considerably at the time of Elizabeth II's coronation. A former colleague remarked at the time that the queen should have ridden "in an open Cadillac so people can see her, instead of in that old coach." I explained that the use of the golden state coach for such occasions was traditional. "Oh," she shrugged indifferently, "we had tradition in America, too, but we've progressed since then." Unfortunately, just as my colleague suggested progress had dealt with tradition, so expediency and pseudo-scientific jargon too often take over. In our science-oriented age, we often babble psychiatric jargon . . . "I must be more aggressive" or "self-assertive" or "outspoken to release my frustrations." So we snarl at the cab driver, the receptionist, or our child. What about *them* . . . their aggressiveness, self-assertiveness . . . all increased by our outbursts?

Queen Victoria's considerateness once demonstrated how simply and gracefully a faux pas can be rescued. She was giving a tea for a number of working-class women when, suddenly, one of them began to pour tea from her cup into the saucer to cool it. The others all gasped in horror and stared. "Here she was drinking tea with the queen and she went and forgot she was told ladies don't be'ave that way. It was enough to rattle a body good and proper, it was. And then what? Before you could say Buckingham Palace, the queen (Lord love 'er) poured tea in 'er saucer too without batting an eye mind you, just like it was the natural thing to do." What might have been one woman's lifelong mortification became a legend of etiquette.

This certainly doesn't mean that the next time a guest flicks cigarette ashes on your carpet or leaves a whiskey stain on your mahogany table you, as the hostess, should follow suit. Their breach (*continued on page 84*)

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By Robert Phillips

RESTON

THE SEARCH FOR VILLAGE LIVING IN THE CITY OF TOMORROW

How many of us really like the anonymous, often lonely life of a big city? Or the alternate: a suburb where virtually everyone is on the same plateau of age, income, background? There is a ground swell in several parts of our country that is moving toward another way to live, a way that is friendly yet stimulating, dynamic but comfortable, and geared to the human animal. One such way is what Robert E. Simon Jr. hopes to help create in a new kind of community, Reston, in Virginia.

Reston is a 6800-acre tract of land, six miles east of Dulles International Airport, 18 miles from the center of Washington. It is one of three new communities that are springing up in the Washington area alone.

But perhaps what makes Reston unique is stated in Mr. Simon's own terse creed that "people should be able to do the things they like near where they live and work." Reston is designed for 75,000 residents with a mixture of town houses, shops, apartments, recreational and employment facilities spreading over natural forests and parklands. The First Village at Reston (where *The American Home* photographed new furnishings on pages 39 to 45) is built around 30-acre Lake Anne next to the 18-hole North golf course. One end of the lake is bordered by a paved plaza. Shops, lakeside town houses, and a sculptural apartment tower rise from the Village center. Other clusters of town houses are built in the wooded hillside overlooking the lake. In this village will be a community center and auditorium, fishing, swimming, tennis clubs, riding trails, playgrounds, schools, and nurseries.

Equally a part of the Reston idea is the 914 acres set aside as an "industrial park," specifically designed to attract industries that are preeminently "think factories." Five major research and technical firms have signed up . . . subsidiaries or branches of large companies whose employees are apt to like the Reston concept of living.

Those 10½ square miles, of which Lake Anne Village is the beginning, include 4100 residential acres, 1070 park and public acres, 960 industrial and government acres, 400 acres for five golf courses, 40 acres for village centers, and 80 acres of water. By late spring of 1965, Reston expects to have completed 180 house units at Gordinan Hill and Smith Lake, 84 village center town houses, a 15-story high-rise apartment, 18 additional garden apartment units, the first community center including an auditorium, exhibition area, teen lounge, library, art gallery, nursery kindergarten, two swimming pools, seven stores, a bank, office building, and an assortment of recreational facilities. Much of the philosophy behind Reston has been expressed by James W. Rouse, a Baltimore mortgage banker and friend of Mr. Simon.

Said Rouse in 1963, "The future of American civilization depends on the kinds of cities we develop over the next 20 years. Many of the most serious problems in our society flow from the fact that the city is out of scale with the people. It is too big for people to comprehend, to feel a part of, to feel responsible for, to feel important in. I believe this out-of-scaleness promotes loneliness, irresponsibility, superficial values."

At the time Mr. Rouse made this summation, Mr. Simon was two years into the creation of Reston. Realizing no master planner could possibly encompass all the talents to perfect the details of the new town, he sought the advice of a wide range of specialists—land planners, architects, interior designers, and graphic designers. In the planning of Reston, first things came first. Since the Reston tract is almost one-half timberland, Simon told his planners to determine recreation areas first—golf courses, lakes, swimming pools, bridle paths, woodland trails, and campsites—then locate the buildings.

Four representative houses have been furnished as models. One series was designed by Chloethiel Smith, A.I.A., and is built on the lakefront. Town houses of another type have been designed by Charles Goodman, A.I.A., and are clustered on a hillside. Street and road signs were designed by Ivan Chermayeff—and are placed at eye level from the car window. Even special lighting along the village walks bounces off the trees and glows along the water's edge.

As will villages to come, this one offers a view of one's garden or of woods or open fields from the windows. The village center will have trees sprouting from the square and no grid work of streets to cut up the land. Since a golf course is within a short walk with woodland all around, Restonites will be continuously aware of the outdoors and "the freer forms of recreation and human activity."

To insure the mosaic of incomes, age groups, experiences, and interests characteristic of a small town, the Reston villages have been planned to provide homes for single men or women with an income of $5000, families with no more than $7000, and town houses as high as $30,000. Some of the custom housing will be even more expensive. There are individual house lots on which an owner can erect his own dwelling. However, all private builder designs must be passed by an architectural review board including members of the Reston staff and three architectural firms.

Eventually, about a seventh of Restonites will be living in houses on lots of a quarter acre or more. Half may be living in apartments—either high rise, garden apartments, or quarters over the small stores in the village squares or the Town Center. The clusters of town houses will provide homes for the rest.

The roadways required for town houses work out at approximately a quarter the amount needed for single dwellings placed in a block of grid streets. All of this cuts utility costs. The entire First Village will be air conditioned from a single unit installed in its own power house. Air conditioning will be piped to the individual houses and stores, so they needn't surrender space to operate individual plants.

There are many roadways to get Reston dwellers where they are going—whether to the golf club, the nearby office or lab, a professional office or drugstore. But walks permit men and women to go places without playing pedestrian games of chance, or worrying about hazards to children. Youngsters in First Village will be able to reach their primary school without crossing a single street.

That word "walk" is a vital part of this new kind of community. And it has a special significance for fitness-conscious people in this age. Doctors say that walking is the great preventive of cardiovascular disease and Dr Paul Dudley White says it restores damaged hearts. In Reston and future Restons people walk

This is only one health step. Possibly the New Towns are, for the first time, taking seriously all the reports we get in steady stream from the U.S. Public Health Service. Air pollution is classified as a major public health menace, but little has been done about it in most urban areas. In Reston and the to-be-communities, provision for clean air has been a main part of the initial planning.

This new community idea reckons with commuting too. Once commuting was considered merely a nuisance, but a team of medicos discovered that the average driver in a city traffic jam runs a blood pressure equal to an astronaut at the moment of blast off. Since it expects to provide jobs for about 60 percent of its residents, Reston will not eliminate all dependence upon Washington or upon the nearby, rapidly growing Fairfax County business area, but it makes an effort to cut down commuting.

Is the whole concept of a superplanned city just another step toward the overly organized life? All Reston planners are sensitive to this point. They point out that they are not planning programs which must be followed by Reston dwellers. They are merely creating opportunities. Spend your time birdwatching, fox-hunting (Reston is in the midst of the Fairfax Hunt country), golfing, reading, camping in the woods with the Cub Scouts, rowing on the lake—the choice is yours.

The point is that there *are* choices, in lieu of frustrations. There is a complex and variegated tone to life, rather than the monotone of suburbia.

Within the limits of the law and the tolerance of his neighbors, the Reston dweller will be free to do what he pleases. He merely has many more choices!

For glimpses of Reston "in work," its rising, first high-rise building, a view or two of its unfinished houses, a bit of its interesting landscaping, turn to pages 39 to 45. There you will see our color photographs taken outdoors, for the most part, in cold late December. We used Reston as the perfect background for furniture so new it's just getting to your stores . . . because both the furniture and this community concept are interesting examples of the best of two worlds.

THE END

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Your FREE record album (yours to keep forever) is "THE SWEET VOICES OF INSPIRATION" featuring the massed children's voices from Westminster Abbey and St. Paul's in London, with The Longines Symphonette. 13 selections include: **"Prayer Of Thanksgiving", "When You Wish Upon A Star", "Auld Lang Syne", "Brahm's Lullaby"** and many more! Just check **YES** on Official Entry Card attached, get FREE record album, listen FREE to the Family Treasury of Music for "Reflection and Meditation"... and find out if your Lucky Number has already won a valuable prize! The Treasury is not available in stores anywhere—and you can own it for as little as $5 a month and save up to 50% of what you'd expect to pay in fine record stores! Act at once and find out if you have already won!

ARE THESE THE SONGS YOU WANT TO SHARE WITH YOUR FAMILY? (Just a few of 60!)

I BELIEVE	FAITH OF OUR FATHERS
THE PERFECT DAY	LEAD KINDLY LIGHT
THE HILLS OF HOME	STEAL AWAY
DEEP RIVER	GOD IS EVER BESIDE ME
HE	PILGRIM'S CHORUS
ETERNAL FATHER	IN A MONASTERY GARDEN
THE LORD'S PRAYER	YOU'LL NEVER WALK ALONE
THE LOST CHORD	CALM AS THE NIGHT
I LOVE YOU TRULY	ABIDE WITH ME
THE ANGELUS	LOVE DIVINE ALL LOVE EXCELLING
TOMORROW IS A LOVELY DAY	GO DOWN, MOSES
INVICTUS	ROLL JORDAN ROLL
TREES	THE BELLS OF ST. MARY'S

HOW SWEEPSTAKES WORKS...The Longines Symphonette has reserved the described gifts for holders of lucky numbers, selected by electronic computers under the direction of the D. L. Blair Corporation. Each Lucky Number Coupon submitted will be checked against the official list of winning numbers. Employees of Longines Symphonette and its affiliates, or of this magazine shall not be eligible.

Your entry must be on the official Lucky Number Card, and must be checked YES or NO. Mail your entry to the Longines Symphonette by midnight June 26, 1965 (must be received by July 3, 1965).

This Sweepstakes is subject to all Federal, state and local regulations. If you are a prize winner you will be notified by mail. A list of major prize winners will be sent upon request if you send a self-addressed, stamped envelope.

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NOTE: No one else has the Lucky Number on the card attached—mail it today to enter sweepstakes. Use this coupon to order additional albums!

Look what happens when an Irish lady learns a little bit of Italian.

Everybody has something to learn. We used to think our Italian tomatoes were the best in the world. Until we got the word: "You can raise richer, redder tomatoes in California—tomatoes with more sweet meat on them." So we did. Today, we use nothing but California tomatoes for Contadina. Pure and unseasoned, in our smooth Contadina Tomato Puree. What do they do for Irish stew? A red-haired lady we know tried the recipe below, and learned.



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IRISH-ITALIAN STEW

2 lbs. beef stew cubes
2 cups water
3½ cups (1 lb. 12 oz. can) Contadina Tomato Puree*
1 tablespoon salt
½ teaspoon pepper
1 bay leaf
2 large raw peeled potatoes
10 peeled carrots
1 cup grated Romano cheese
¼ cup cracker meal
1 egg
1 lb. can drained onions
¼ cup water
2 tablespoons flour

Combine meat, water, puree, salt, pepper and bay leaf in large sauce pan. Cover; heat to boiling. Reduce heat and simmer about 2 hours. Cut potatoes into large cubes. Cut carrots in 2-inch pieces. Add potatoes and carrots to stew. Cover; cook about 30 minutes. Combine cheese, cracker meal and egg. Shape into 12 balls. Add cheese balls and onions to stew. Mix water and flour. Stir into stew. Blend until thickened. Simmer 10 minutes more. Remove bay leaf. Serves 6-8.

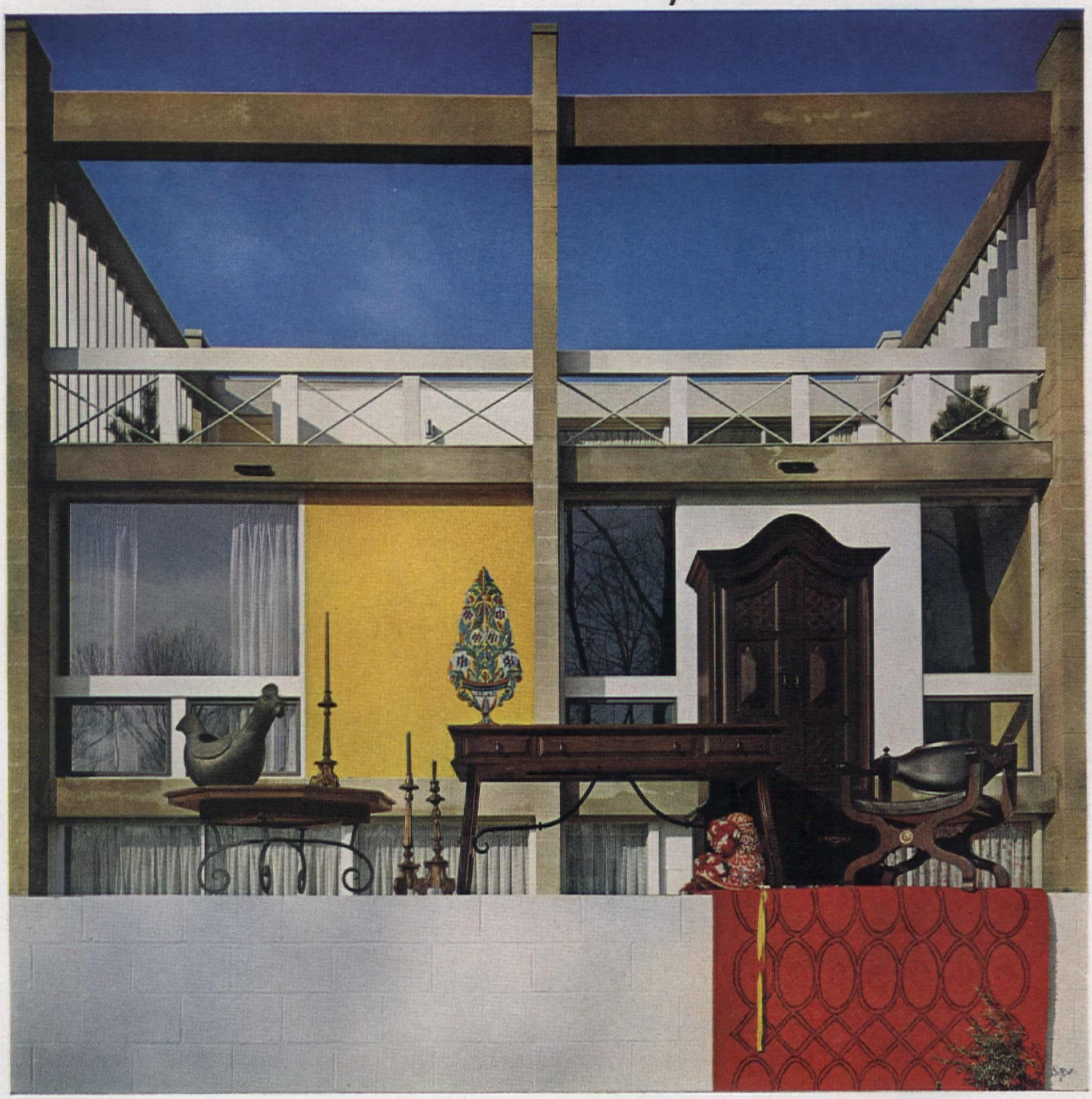
**OR use* two 6-oz. cans Contadina Tomato Paste and 4 cups water, instead of Tomato Puree and 2 cups water.



By Vera D. Hahn

The place? Reston . . . 6800 acres in Virginia, an exciting community so new it's not even on the map. (See page 34.) The photographs? Taken at this half-completed is-it-a-city-is-it-a-village to highlight how very new our newest furniture is. The furniture? It's our country's unabashed return to fine adaptations from other lands, to the best of period furniture, to the first frankly modern look in many years plus a wonderful new pride of craftsmanship, fine detail, a brave use of bold colors. For you? An exciting view of how yesterday, today, and tomorrow can be brought into your home, to add new dimensions of beauty. Let's start with the look of Spain, below . . . For "Where to Buy," see page 86.

THE NEWEST! IN LIVING, IN FURNITURE



SPANISH Massive, rugged, yet dignified with its heavy paneling and handsome combinations of wood and iron.

Silhouetted against the facade of a Charles Goodman town house, the strong shapes of these pieces are typically Spanish.

COFFEE TABLE shaped like a brazier converts to a standard-height game and card table. By Hammary, about $100.

TRESTLE TABLE is oak, a wood that's suddenly "in." From Brandt's Talavera group of occasional pieces. About $200.

ARMOIRE AND CHAIR from Winsor White's Tierra group in pecan for Kent-Coffey and Blowing Rock. Armoire, $300; chair, $50.

(continued)



TRADITIONAL

Suddenly Chippendale, Hepplewhite, and Adam seem terribly new and exciting

The pieces shown perched on the deck of the Smith house overlooking Reston's Lake Anne and the high-rise apartment beyond are all quite true-to-the-period in looks. Part of the news here, as well as in the modern pieces shown later, is smallness of scale.

SEMAINIER chest and tiny, tufted chair both by Henredon are a part of the New Beauvais collection, French in its proportions and feeling. This six-drawer semainier (after the French word, *semaine*, meaning a week) lacks one day in the week! Piece is worked in walnut, has the carefully detailed brasses so characteristic of fine furniture. The charming proportions, the loose pillow back and seat of the chair are the same hallmarks. Chest about $300, chair in muslin about $190.

THE COLONIAL LOVE SEAT in red chenille and the mahogany server are both members of Heritage's Signers collection. Notice again the scaled-down size making these pieces so rightly proportioned and easily placed in today's living and dining areas. The gracefully curved, colorful love seat's soft rich fabric is typical of the rising popularity of velvet and velvet-type materials. Love seat about $460, server about $220.

CHIPPENDALE SETTEE that reminds us how simple yet how elegant beautiful wood, beautifully treated, can be. This handsome example from Hibriten, adaptable to so many settings, has the characteristic "carved ribbon" back, shapely arms and legs, formal damask-covered seat. Price about $200.



SOFT LUXURY

the new look in upholstered pieces . . . here shown in a Reston tree house

Comfort is half the style story in the new sofas and chairs. Cushions, even in medium- to low-price lines, have a soft, soft "down" look, very inviting. Luxurious coverings—colorful prints, soft velvets, suede cloth—are the other half of the story.

THE SOFA, classically simple, and the French Provincial wing chair in the new convenient smaller scale are by Broyhill. Sofa has this firm's 5-L construction . . . five layers of latex foam and polyester fiber combined to make pillows and seat cushions as soft as can be, but resilient, long wearing, quick to spring back into neat and tidy fullness. Notice, too, the typical-of-the-trend tuck-in side cushions with deep, quilted fabric. Last but so important in the upholstery picture is the use of stylish prints. Sofa about $240, chair about $80.

(continued)

THE NEWEST! (continued)

Gone is the coldness, the clinical look that seemed a part of the Modern of past years. Today, Modern has a warmth that comes from far surer design, artistic conviction, a new approach to materials. New again are glossy finishes that add luster. More avant-garde are the "naturals," the almost unfinished grains, such as oak, that lend character. The furniture trend toward smaller pieces (scaling down) is also in the Modern picture. And interestingly enough, though this new Modern has no surface decorations to "soften" it (often merely cluttering), the final effect is one of rightness.

MODERN

More livable, downright lovable, today's Modern is as warm as fine Scandinavian but more adaptable

GAME CUBE, lower left, is another specialized, handsome and compact piece with one side of its reversible top for checkers and chess, the other a black Naugahyde cushion. In warm walnut, by Lane, about $50.

BAR CART is rosewood, shown open to reveal part of its stain-resistant interior; top shelf is removable, bottom "shelf" closes to make the piece rectangular. Accessory tray, small drawer, and easy-moving casters complete the utility of this lovely import by Selig, about $265. Atop it, another sign of the miniaturization shown again and again on these pages is the new 6" TV set by Singer, about $175.

LOVE SEAT perched on a bit of building material on this Reston site, is a fine example of the smaller look. Note new softness in its curved lines, loose seat cushion, and the luxury "feel" of the suede cloth upholstery in a warm gold tone. A delightful sense of lightness is achieved, in part, by a base worked in wood in a style once used only in steel furniture. Designed by Milo Baughman for Thayer Coggin, about $250.

TUB CHAIR, companion piece to the sofa (though not necessarily to be used together), has the same curved line, smaller scale, and an interesting light wood base. Also by Thayer Coggin, about $160.



CURVED TUXEDO sofa, below left, illustrates the graceful, softer look for 1965 Modern. Notice how the curved line of the sofa itself is emphasized by the curved sleigh base, both making the 81-inch length look smaller, almost fluid. By Larry Peabody for Richardson/Nemshoff, about $340.

STACK UNITS, below, can be assembled to serve a variety of needs. Here we used eight units—five "block" shelves for vertical and horizontal storage, two cabinets, one chest of drawers. For all of their flexibility and functionalism, the eight make a handsome, seemingly made-to-order unit in walnut. Notice cabinet fronts, drawers so right for storing games. By Heywood-Wakefield. Chest unit about $100, cabinet unit about $90, shelf unit about $60.

SCREEN, OCTAGONAL TABLE, and **PIER CABINET** illustrate the new, more mature look of the best of Modern. (The pier cabinet is an important "new" piece of furniture!) These were designed by David Parmelee for Founders Furniture. He also created the wall units on our cover. All are in Founders' own "Desert Oak" one of the new "natural" woods that by some wonderful phenomenon emerge as truly elegant. Screen about $250, the octagonal table about $55, the pier cabinet about $170.

WING CHAIR AND OTTOMAN are called by their designer "The Lively One." As if to underscore the curvy look of so much new Modern, these pieces have a certain straight line, exciting tenseness. The bold, bold print upholstery is softened by the texture—a downy suede cloth. Notice sleigh base. By Flair, a division of Bernhardt, about $260.

BUFFET in natural luster walnut, metal trim, comes with two sets of panels you can interchange . . . laminated black (as shown) and a reversible panel, walnut on one side, rosewood on the other. From Bernhardt's Interchange Collection, by Edmond Chandler, costs about $120. (continued)



COUNTRY

Don't let the name fool you, this style is going to town and is far from rustic

In this highly sophisticated style, there's a continental mix of many elements: farm French, rural English, Swiss, German, Flemish. Woods are often dark, sometimes grayed, or burnished amber color. Nonmatched finishes are good. Hardware is pewter, iron and, of course, brass. Left to right:

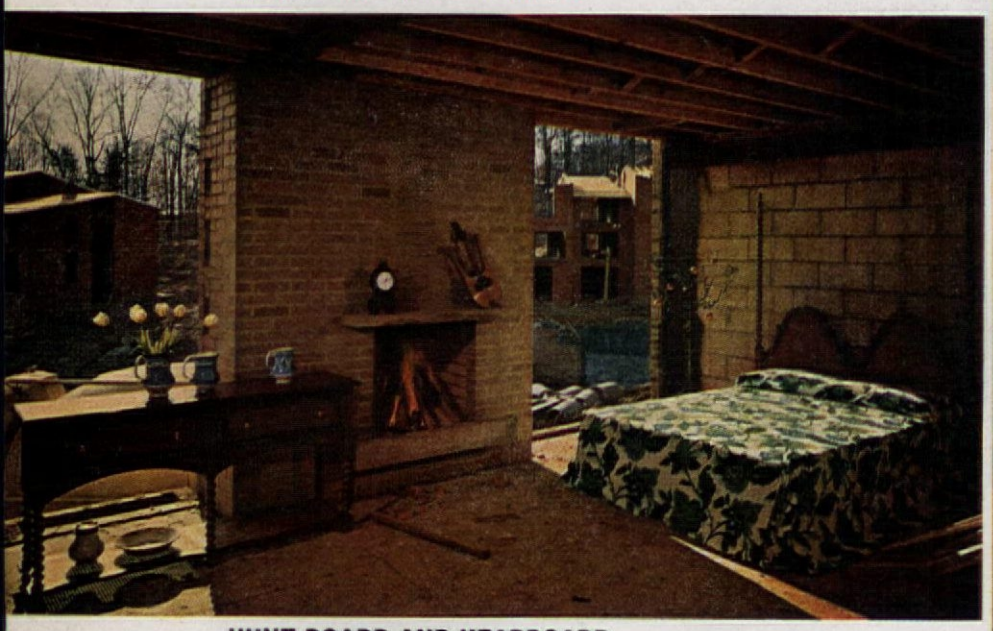
DESK AND CHAIR are from Thomasville's Country Manor collection by Lubberts and Mulder. This desk is only one of many in interesting shapes. Country Manor pieces combine a variety of woods—cherry, pine, butternut—for a fashionable "mismatched" look. Desk about $210. Chair about $170.

COMMODE from Kroehler's Country Life collection in oak is typical of all that's new in the Country style. Hardware, very small in proportion here, may be quite overscaled and important in other pieces. Simplicity and strength are assets too. About $150.

BAR in antique pine is an addition to Baumritter's beloved Ethan Allen group. On wheels, with paneled front, it has a solid, built-to-the-floor look. About $200.

BOOKCASE, another Thomasville Country Manor piece, is noteworthy for its canted sides. When several are assembled, they give a more interesting look than if they were merely bunched together. About $260.

HEADBOARD AND MIRROR are also from Kroehler's Country Life. Paneled headboards are turning up with increasing frequency. Each piece about $45.



HUNT BOARD AND HEADBOARD, above, are from an interesting 17th-century English group by Ray Sabota for Century Furniture. High, twisted posts on bed, small pulls, and slate top are practically earmarks. Hunt Board about $140. Headboard about $95.

For "Where to Buy," see page 86.



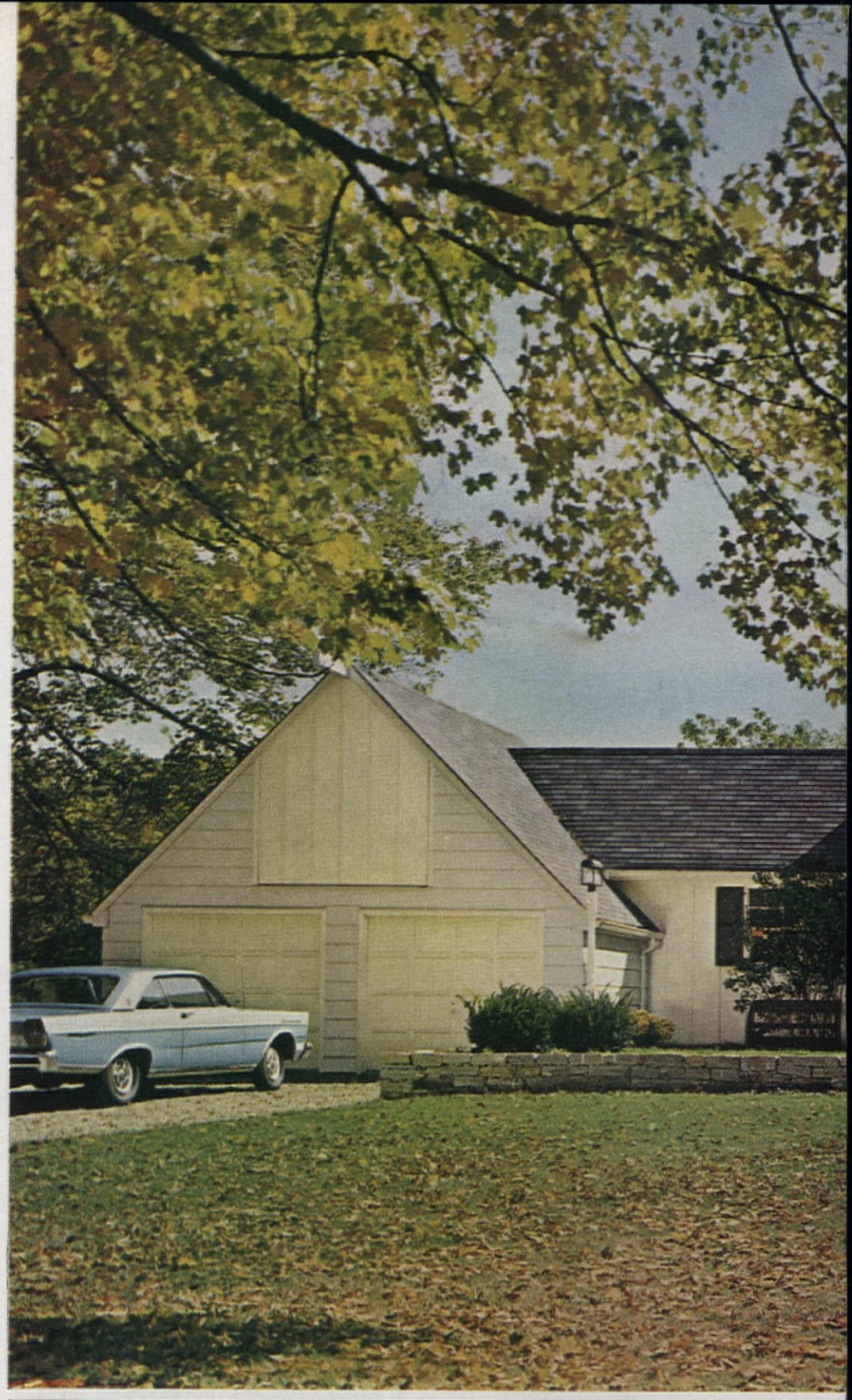
Maris/Ezra Stoller Assoc. Shopping Information, page 87

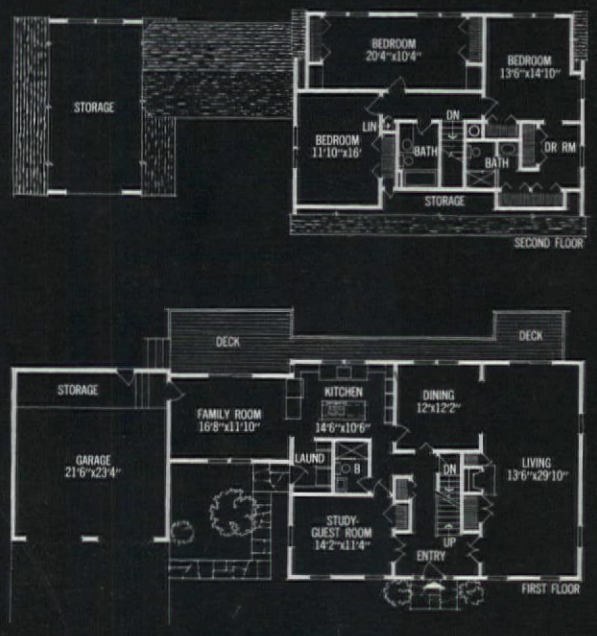


BLUEPRINT
HOUSE
NO. 95

YESTERDAY'S CHARM WITH TODAY'S EASE OF MAINTENANCE

You are looking at two worlds. First, the ever ever land of Colonial charm and appeal. Second, the new world of easy maintenance. And you can build it for yourself. Order form for either study plan or blueprints is on page 93. While this house in Ossining, New York, looks like any other well-designed Cape Cod, the similarity ends there. Classic in design, it is constructed of materials that are strictly modern. On the outside, the only thing that required painting during construction was the millwork—the windows, doors, and trim. All the siding came prefinished and with a guarantee that painting would not be required for at least 15 years. While the stock windows and doors had to be painted for design reasons, they came to the job site pressure-treated with a preservative that not only resists rot but also insect damage. Painting of the window sash and the sliding doors was further simplified by removable "snap-in" grills. More about grills and other innovations on page 93. For a look at the interior, turn the page.

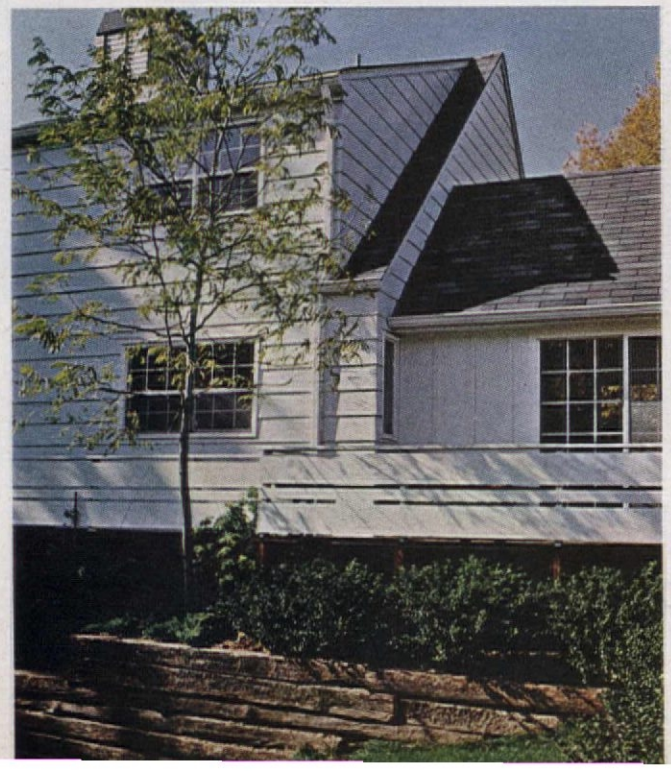




Layout, which stems from the familiar center-hall plan, has a good circulation pattern and zoning. Informal dining is in the family room. Study does double duty as a guest room, or could even become the dining room if a more formal room arrangement were desired instead.

Lisanti

Paint-free for 15 years! That's the guarantee made by the manufacturers of the exterior sidings you see on this easy-maintenance house. The conventional-looking narrow lap siding is really made of solid plastic, a polyvinyl chloride, that defies the weather. Board-and-batten siding and wide board siding on the garage is actually plywood covered with a durable polyvinyl fluoride film. The loft-like doors over the garage doors are designed to open up wide for off-season storage of the family motor boat. The traditional large chimney is made of plywood and fiber glass.





Full dormer at rear of house (photo at left) permits large bedrooms upstairs with full headroom throughout. Railroad-tie retaining wall was built to provide easy access to the basement play and shop area. Louver seen in rear of chimney is part of the ventilating and cooling system.

Deck extends all along the rear of the house. It is wider at the family room (behind the sliding glass door) and the living room at the far end. The tall, narrow casement window in the corner was designed as a pass-through to permit serving directly from kitchen to deck in the summer.

(continued)

Here's a house that's all of a piece, inside and out. To spare themselves any harsh transition from an exterior (shown on preceding page) of one style to an interior of another, the owners specified "Colonial all the way through." But neither outside nor in were they willing to give up even one iota of modern convenience for Colonial atmosphere. The house was to combine only the best of the past and the present—on a budget, of course. Too often this approach results in split-personality rooms, but designer Jim Thiel created interiors here that are an object lesson in how to blend the old with the new while taking advantage of commercially available furnishings and today's carefree fabrics. Nothing shown here was custom-made with the exception of the window valances and draperies. Since easy maintenance was high on the owners' list of "musts" for exteriors and interiors alike, patterned rugs, washable window shades, and mellow wood finishes were chosen. In addition, the main floor of the house was zoned for the various activities of a typical 20th-century family.

Inside, too . . . colonial charm; modern-day easy care





The den, though a bit more rustic in feeling than the living room, is still very much an adult preserve. It's warmly furnished for long, winter evenings alone or with a few friends. A modern invention, the stacking and bunching unit, in barn-red finish, was chosen to provide as much storage space as possible. Equally modern, the reclining rocker is very smart in bright blue. More mobile than one large coffee table is a pair of tables. Daybed sleeps overnight guests. Reclining rocker by La-Z-Boy, all other furniture from Pennsylvania House; rug by Bigelow. The center hall, earmark of many Colonial houses and as practical as it ever was, is simply furnished and serves as bridge between blue-gold living room and blue-red den.



Most formal of all the rooms is the living room above. It's also the most authentically Colonial. Symmetrical furniture and accessory arrangement make for formality. Note also how well the simple upholstered pieces (pair of love seats in nonmatching colors) go with the Colonial adaptations; the use of unmatched patterns. Color scheme was taken from the 18th-century Chinoiserie print. Upholstery by State of Newburgh; other furniture, Sprague & Carleton; clock, Howard Miller; rugs, Karastan.

Two types of windows, Colonial and modern, created a decorating problem. Small windows in the dining area and living room (see also above) were treated to fabric-covered valances and matching shades. Large window wall has generously full draw draperies in same fabric. Design Mates fabric by Bloomcraft, Inc. Shades by Breneman-Hartshorn.

Not to be neglected when decorating with begonias are the luxuriant pendant types. They come in stained-glass-window colors and can be used as accents or to spotlight a garden ornament. The plants in our pictures hang in the San Francisco, California, garden of Mr. and Mrs. Isadore Gold.





Take a patio with a tree for dappled shade, add a backdrop of saxifrage foliage and Francoa ramosa, and punctuate with brilliant red, yellow, and white tuberous begonias. The result is an aesthetically pleasing composition, an otherwise ordinary shady nook transformed by the Golds into an inviting bower.

BEHOLD THE BEAUTIFUL BEGONIA

Exquisite flowers on compact plants bring bright color to shady places



To have a full basket like this, use large tubers. They make longer stems that branch better when pinched back. Line the basket completely with sphagnum or fresh green moss. Place a layer of coarse sand on top, then fill in with potting soil and tamp down. Plant the tubers, barely covering their tops with soil.

Bruce Harlow

A collection of tuberous begonias is like a gallery of mirrors, each bloom reflecting the form of a favorite garden flower. Some varieties will recall unfurling rosebuds, others carnations or camellias. There are even hollyhock- and daffodil-flowered types. But begonias have a special beauty that goes beyond mere imitation. In bloom they are handsome plants that can hold their own in any company and add distinction to your terrace or garden. Plant a pendulous type in a hanging basket and enjoy cascades of color. In addition to magnificent doubles ideally suited for pot culture, there are delicate single varieties that are lovely massed in beds. Choose jewellike solid colors or two-tone picotees. For instructions on culture, send us a stamped, self-addressed envelope and request our booklet, "How to Grow Beautiful Begonias."

Otto Maya



THE FRONT OF THE HOUSE, seen from the driveway, fits itself to the uneven, wooded land. The house is basically one-and-a-half stories above grade, but the sunken entry court at the center exposes the full two-story height of the house and entrance hall. The placement of windows varies to suit the rooms inside, and fits the different windows and panels into the basic module established by the 10-foot spacing of posts and beams. The exterior has an overall pattern of solid walls and window voids, of panel borders and red-door accents, much like a modern painting.



THE ENTRANCE COURT, at left, a fine place to observe a summer evening, a spring morning, or an autumn afternoon, has paving of mellow red bricks. The retaining walls and steps are built of railroad ties. The side door leads to the storage-utility room. The windows are steel sashes in wood frames.



THE REAR OF THE HOUSE, shown above, only one-and-a-half stories high, hugs the ground. Sliding glass doors in living room lead to gravel terrace. The irregular window pattern is less varied here than in the front where more diverse design conditions exist. The wood framework is exposed at the corners of the building. The stucco panels, applied by hand to metal lath over the wood frame, contrast with the exposed dark wood and are no chore to maintain.



THIS VIEW OF THE ENTRY COURT, seen in the evening lit by both interior and garden lamps, shows clearly the relationship between the exterior design of the house and the rooms inside, between the basic framework and the spaces contained within it. The spacing of posts under the 20-foot beams, which span the width of the house every 10 feet, provide the basic room divisions. Rooms vary in floor area and in height, with high or low ceilings in the two stories. The main ceiling of wood planks is left exposed and can be seen throughout most of the house.

A MODERN ARCHITECT-DESIGNED HOUSE FOR UNDER $16,000

Don't think that a low budget for a house is a restriction that will only weaken the design. It can actually strengthen the final product by demanding a little more ingenuity and a lot more thought in deciding the best, most economical means of accomplishing the goal, which in this case was a comfortable, good-looking house for a family with two small children. The owners, Mr. and Mrs. George LaRue, had special needs. Other than beauty and comfort this requirement was a place for the art director husband to work at home . . . with privacy and lots of light. They discovered that architects are quite willing to take on projects with low budgets. The LaRues first met the architect, Jules Gregory, of Lambertville, New Jersey, through a series of adult education lectures he gave. They later visited some buildings he had designed and decided to talk to him about designing their home in a rural area near Newtown, Pennsylvania. They imposed no deadline, allowing him plenty of time to develop the plan and to avoid extra costs in preparing the drawings. In return for their patience, they got a satisfying place to live and a house they can be proud of. To keep costs down, inexpensive materials were used. By organizing the main supports so they could be left exposed, they avoided spending more to conceal them *(continued)*

To order a study plan of this house, see page 89

(continued)
than the structure cost in the first place. The house is a 20x40′ box, with no material wasted in setbacks, gables, or odd corners. The unusual division of spaces in the interior avoids any boxlike feeling. Minimizing partitions also cut expenses. The house is designed in four 10x20′ segments. If the owners need more space later, it can be expanded by adding another 10x20′ section at the bedroom end, without disturbing the rest of the house. The house was built for less than $16,000, excluding land and kitchen appliances, which demonstrates that architects are willing to work with clients to come to a solution that's economical, practical, handsome and custom-fitted to their needs.



THE TWO-STORY-TALL ENTRANCE HALL, at right, is next to the kitchen. Combined with the hall at the other end is the dining area. The living room is a few steps up. The kitchen has built-in cabinets and a wide-angle view of trees outside. The whole area has a quarry-tile floor. Combining the entry and dining area in one generous room, instead of splitting them into two small ones, conserves and gets the most use of space that often is only half utilized.

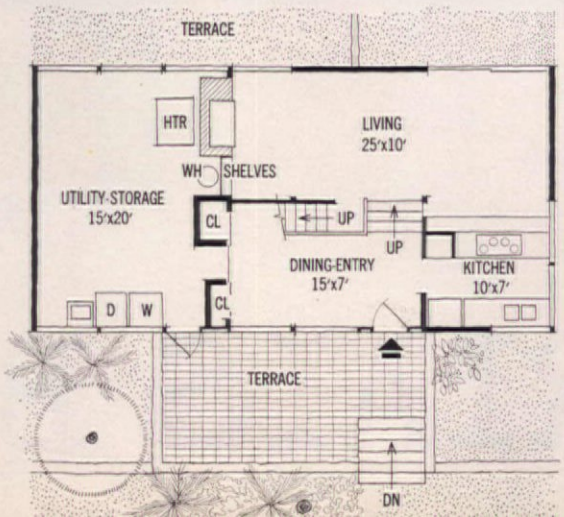


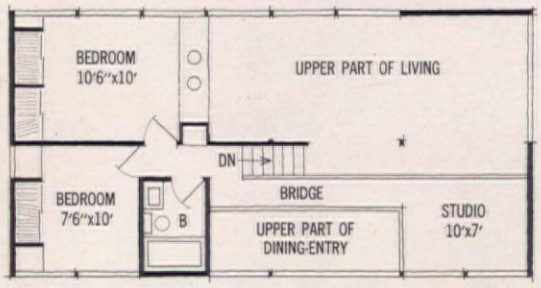
THE STUDIO OVERLOOKING the living room, at right, is reached by a bridge from the upstairs hall. In the kitchen below, the backs of the upper birch cabinets act as a partition for the raised living room. The rooms are arranged so the posts in the middle of the house are not obstructions. The structural members are common framing lumber. The ceiling decking was salvaged from an old mill. All exposed wood is finished with an oil stain.

THE LIVING ROOM, at left, the central space in the house, has a two-way view to the forest: through the sliding glass doors on one side and through the entrance hall on the other. Simple plaster partitions are framed in wood, as is the dramatic, uncluttered fireplace with its single ornament, an antique wooden hook. Twin chimneys serve fireplace and heating system. The screen above bookshelves shields master bedroom.

Builder: Paul Balderston Information: Dorothy Rodenburg Photographer: Lisanti

THE ROOMS ARE ARRANGED on three different levels to give the house a visual interplay of spaces within its 1200 square feet and to allow for movement and activity. The entry hall is two stories high. To give the small house a spacious feeling, other rooms are stacked around it, with few partitions, to borrow from its openness. The total area includes a bonus: a 15x20′ storage room. There is a minimum of wasted hall space.





Photographer: Kranzten Designer: Edwin McElheny, A.I.D. Associate Information: Jessie Walker Shopping Information, pa



NEW MATERIALS BRING

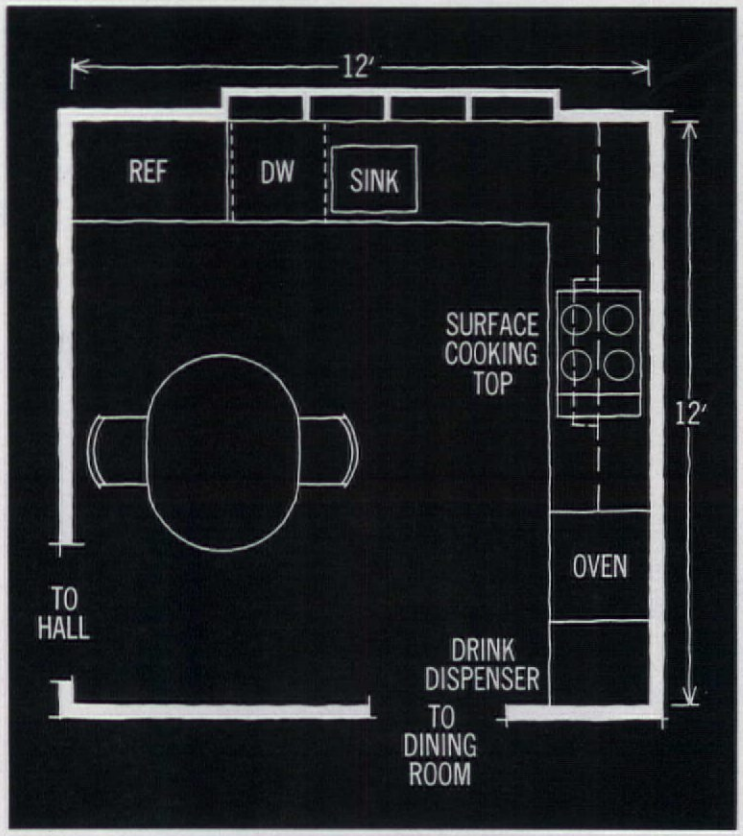
Drink dispenser, *at right, is installed in ventilated closet. At the press of a button you get piping-hot or ice-cold water for preparing instant cocoa, coffee, tea, soup, or soda. Drink mixes are stored in swing-out shelf above.*

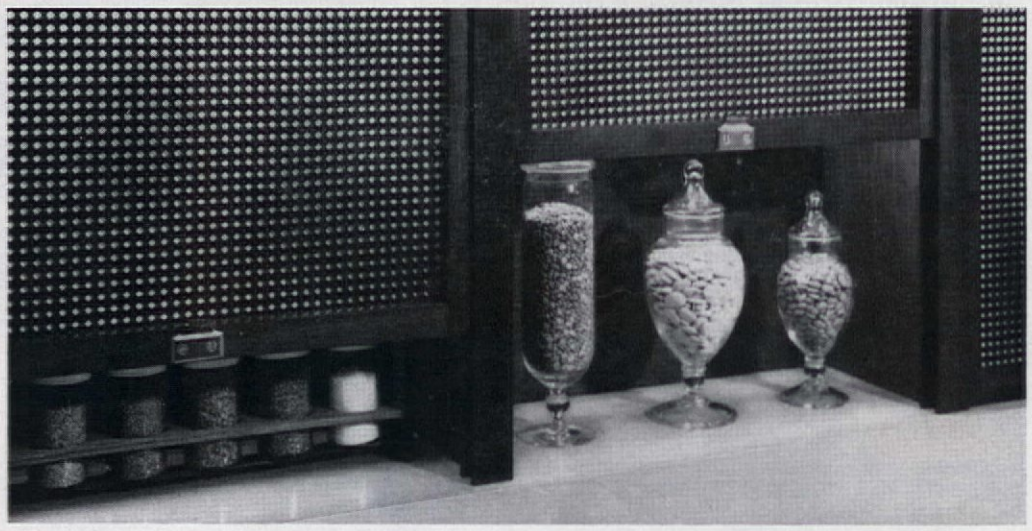


Simulated brick wall, *below, is made of fiber-glass masonry. It comes in 4x8′ nail-on sheets. It is lightweight, simple to install, easy to clean, and heat-resistant. This rough-textured brick is available in several colors or in a neutral color which can be painted to match your own color scheme.*



An efficient plan *is the first requisite for a good kitchen. Here we have three distinct work centers at the refrigerator, sink, and range areas. Each center has the necessary appliances, adequate counter space, and planned storage. Attractive hood over the range area (seen in the photograph at left) conceals a ventilating system.*





Translucent white acrylic sheets, *above, covered with black plastic mesh, are set in wood frames. These frames or panels slide up under the dropped ceiling line for access to the counter storage areas. Panels snap out for cleaning windows. For inside kitchen installation the panels can enclose artificial lighting.*

ELEGANCE TO A KITCHEN

We are presenting here a different approach to kitchen decorating—an atmosphere of elegance that is achieved simply by the use of new materials and colors.

We saw this specially designed room (and we hope you'll consider the kitchen as a room to be decorated as well as efficiently planned) at the Mutschler showroom in the Merchandise Mart when we attended the National Association of Home Builders' Show in Chicago. We were intrigued with the brand-new architectural components that make it attractive, workable, and easy to duplicate in any home. Perhaps you'll want to use one or all of these new ideas when remodeling or updating your kitchen.

Nylon kitchen carpeting—quiet, resilient, moisture resistant, and so easy to clean.

Walnut cabinets—warm and mellow hardwood kitchen cabinets with walnut exteriors; the refrigerator door is paneled to match.

Metal cabinet handles—sleek, black, and contemporary.

Fiber-glass masonry to simulate a brick wall—easy to install and care for; this wall adds texture and color.

"Cane" window detail—panels of plastic black mesh on acrylic sheets encased in wood frames offer a unique window treatment.

Black appliances—the new color of these built-in appliances gives a sophisticated touch at no extra cost.

Laminated plastic counter tops—cool green, easy to clean, and so attractive.

Decorative Lighting—normally used as living or dining room fixtures, these add a final touch of elegance.



No doubt about it—beef is one of America's all-time favorites when it comes to meat. Those juicy steaks, succulent roasts, and heavenly hamburgers would suffice to keep your family happy every day of the year. But are you missing some really delectable eating by overlooking the other flavorful cuts of beef whose tantalizing tastes are just waiting to be discovered? Some of these cuts can be cooked in short order, others are enhanced by slow, patient simmering. Shown here are two versions of Flank Steak. One is London Broil, carved diagonally across the grain in sliver-thin slices. The other is Rolled Stuffed Flank Steak—filled with an herbed onion, corn, and bread-crumb stuffing and slowly braised until ever so tender. At top right, you see savory Boiled Beef with Horseradish Sauce—a hearty dish to please the men in the family! The recipe for London Broil follows. The others begin on page 65.

THOSE OTHER CUTS OF BEEF

LONDON BROIL

Preparation time: 5 min.
Broiling time: 10 min.

1½-2 lbs. aged, top-quality flank steak; 1 tsp. salt; ⅛ tsp. pepper; ¼ tsp. garlic powder; 3 tbs. butter or margarine.

Preheat broiler. Trim excess fat and membrane from steak. Score surface on both sides or sprinkle with unseasoned meat tenderizer according to package directions. Mix salt, pepper, and garlic powder; rub well into both sides of steak. Arrange steak on lightly greased broiler rack; dot top with half the butter or margarine. Broil, 2½ to 3 inches from heat, 5 to 6 minutes. Turn; dot surface with remaining butter or margarine; broil 4 to 5 minutes longer. Remove steak to board or heated platter. To serve, cut diagonally across the grain in very thin slices. Makes 4 servings.



Irwin Horowitz

THINK CHINESE! GOOD TO EAT, GREAT FOR NEXT PARTY

We present here, and with an American accent, the most-often ordered dishes in our big city Chinese restaurants. Cantonese in their family tree and oriental in their delicacy of flavor, these delectable dishes require no far-afield shopping tour. Their ingredients come from your own supermarket. It is the subtle combination of tastes, contrasting textures, the slim, oblique slicing of vegetables, and the piquant colors that give them a delightful very un-Western-world quality. Because they are a wonderful blend of East meets West, they're exciting fare for your next party.

Each of these dishes has a just-right blend of ingredients, cooked (undercooked by many household standards) to retain the natural fla-

MOO GOO GAI PAN

PEPPERED SHRIMP

IMPERIAL DUCK

vor. For appetizers, serve golden, deep-fried PHOENIX-TAIL SHRIMP, SPRING ROLLS, and WON TONS with Hot Mustard Sauce and Mandarin Plum Sauce. For a main dish—SWEET AND PUNGENT PORK (pineapple chunks, soy sauce, and brown sugar are irresistible ingredients), MOO GOO GAI PAN (heavenly chicken with colorful vegetables), IMPERIAL DUCK (with sliced celery, water chestnuts, and crisp toasted almonds), or PEPPERED SHRIMP (hot and spicy with green pepper, clam juice, garlic, and mushrooms). Serve these or some of our other recipes with a heaping bowl of rice... and you'll see why the meal ends with ORIENTAL FRUIT DESSERT. Recipes begin on page 70.

ORIENTAL FRUIT DESSERT

WON TONS

PHOENIX-TAIL SHRIMP

SPRING ROLLS (EGG ROLLS)

SWEET AND PUNGENT PORK

Irwin Horowitz

TAKE a CAN OF SEAFOOD

By Virginia T. Habeeb

The fish that swim the sea make for some of the most delicious eating ever. The kinds and varieties are countless. Not always can we pluck them fresh from a fisherman's boat but lucky we are their delectable flavors have been captured in the can. Recipes from a can of seafood are limitless and the ingredients within an arm's reach at your favorite supermarket. Serve them as gourmet dishes, quick luncheons, family dinners, Lenten meals. Shown are a delightful Salmon Loaf With Dill Sauce (salmon encased in flaky pastry and served with a zesty dill sauce) and a south-of-the-border Tuna Tamale Pie, hot and spicy with ripe olives, green pepper, onion, celery, and chili. As we did last month, we invite you to send us your favorite recipes—this time using a can of seafood. The best ones will be published in a future issue. For details and our recipes, turn to page 67.

Irwin Horowitz

NEW from Campbell

2 Farm Country Soups

Now Campbell brings you 2 great farm-country soups—so old-fashioned they're new! They're like the soups made in farm-country kitchens—hearty and homemade-tasting. Either of them could become your family's favorite kind!

New! Noodles & Ground Beef Soup!

3 KINDS OF NOODLES WITH GROUND BEEF AND PIECES OF TOMATO IN BEEF BROTH



Now you can enjoy a new noodle soup that looks and tastes like the good soups made in the days when homemade noodles dried in golden strips back of a farm-kitchen stove. Campbell's Noodles & Ground Beef Soup is brimful of noodles, ground beef, tomato and other vegetables. Your family will love it.

New and different! Old Fashioned Vegetable Soup



Here's a brand-new kind of vegetable soup. A soup you'd make yourself if you had a big, back-yard vegetable patch. Ten kitchen-cut garden vegetables and pearls of macaroni in a clear beef-and-vegetable broth. A wholesome soup—the kind a farm-country wife would have made for her big, hungry family.

Wonderful news! Famous Frigidaire Pull 'N Clean Oven now makes thrifty Compact 30 Range even easier to clean!



Wonderful idea! Glass door offers an extra touch of style and convenience (2 models). Range comes in Frigidaire colors, white, or brushed chrome.

Pulls out like a drawer! No awkward stooping, stretching! Let's be realistic. Eventually you know you have to clean the oven—*any* oven. Pull 'N Clean just makes it amazingly easy, and is itself a wonderful reason for building in the new Frigidaire Compact 30 Range. Other reasons? Well, it's a big, family-sized range with an oven that holds six pies. Yet it fits into just 30 inches of counter space. And its design simplicity makes it ideal for any kitchen styling, including yours. Make our Golden Anniversary Year *your* year for a new Frigidaire Compact 30 Range with Pull 'N Clean Oven. Product of General Motors.

Build-in satisfaction... build-in

FRIGIDAIRE

GOLDEN 50 ANNIVERSARY

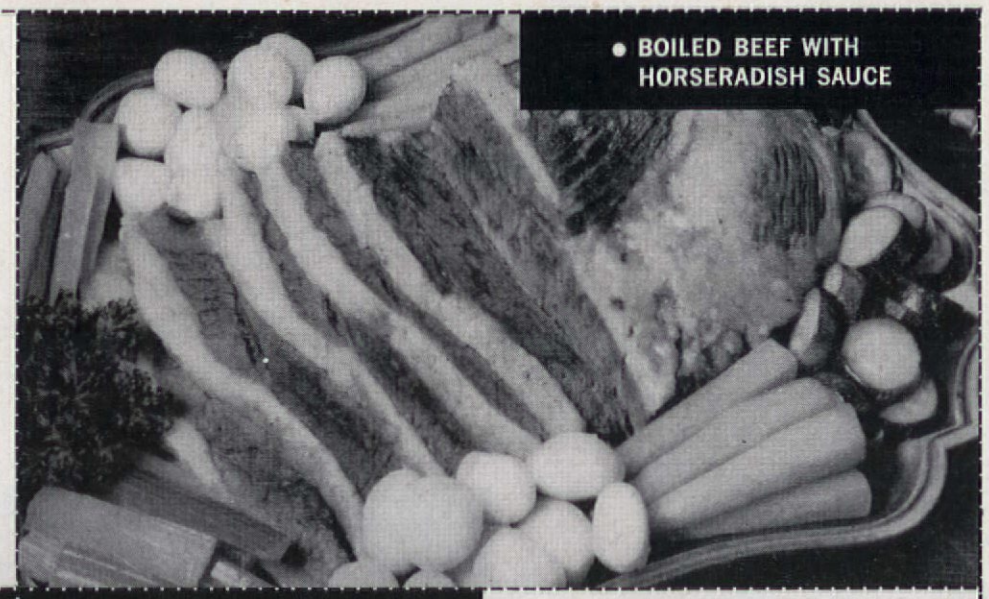
• BEEF TIPS

BUYING

Choose beef that is bright red, firm, fine-textured, and well marbled with fat. Watch for and take advantage of advertised specials and sales. Also look for in-store unadvertised specials to add to your shopping list after you arrive at the store.

HOW MUCH TO BUY? This depends on several factors. You must consider the appetites of individual family members, for varied appetites make it difficult to define an "average serving." Then too, the kinds and amounts of food served with the meat will affect the amount of meat eaten at a meal.

HOW MUCH MEAT IS IN THE CUT? The amount of meat in steaks and chops is readily apparent. Not so for bone-in roasts. For these, you can follow the simple rule that a 6-pound bone-in roast yields 2½ to 3 pounds of boneless cooked meat which will give five to eight servings, depending on portion size.



• BOILED BEEF WITH HORSERADISH SAUCE



• ROLLED STUFFED FLANK STEAK

• BEEF AND KIDNEY PIE

1 c. chopped onion (1 large)
3 tbs. pure vegetable oil
2 lbs. beef round, cut in 1-in. cubes
1 beef kidney, cleaned, trimmed, and cut in pieces
1 can (10½ oz.) beef broth
1 c. water
1 tbs. flour
¼ c. water
Salt
Pepper
1 stick or ½ pkg. pie-crust mix
1 egg yolk
2 tbs. water

Sauté onion in hot oil in heavy saucepan until soft; remove; reserve. Brown beef and kidney on all sides in remaining oil. Add beef broth, 1 cup water, and sautéed onion; simmer about 1½ hours, or until meat is tender. Mix flour and ¼ cup water to smooth paste; stir into beef mixture. Cook, stirring constantly, until thickened. Taste; season with salt and pepper to taste. Turn into 1½-quart casserole. Heat oven to 425° F. Prepare pie-crust mix according to package directions. Roll out on lightly floured board 1 inch larger than top of casserole. Place on casserole; turn edge under; flute. Make slits in top of pastry to allow steam to escape during baking (use pastry scraps to make design on top, if desired). Beat egg yolk and 2 tablespoons water; brush pastry with mixture; bake 30 to 40 minutes or until pastry is golden and beef gravy is bubbly.

Makes 6 servings.

TESTED IN THE AMERICAN HOME KITCHENS

• SWISS STEAK

½ c. chopped onion (1 medium)
3 tbs. pure vegetable oil
¼ c. flour
½ tsp. salt
⅛ tsp. pepper
Beef (1 slice) round or chuck, 1½–2 in. thick
2 tbs. prepared mustard
1 tbs. tomato paste
1 tbs. Worcestershire sauce
Dash liquid hot-pepper seasoning
1 can (10½ oz.) onion soup
⅓ c. water

Sauté onion in hot oil in heavy kettle or Dutch oven until soft. Mix flour, salt, and pepper; pound into both sides of beef. Brown beef well on both sides in oil remaining in kettle. Add mustard, tomato paste, Worcestershire, hot-pepper seasoning, onion soup, and water. Cover; simmer 2 to 2½ hours or until meat is tender when pierced with a two-tined fork. Remove meat to heated platter. Skim fat from gravy. Thicken gravy, if desired, with flour mixed to a smooth paste with a small amount of water.

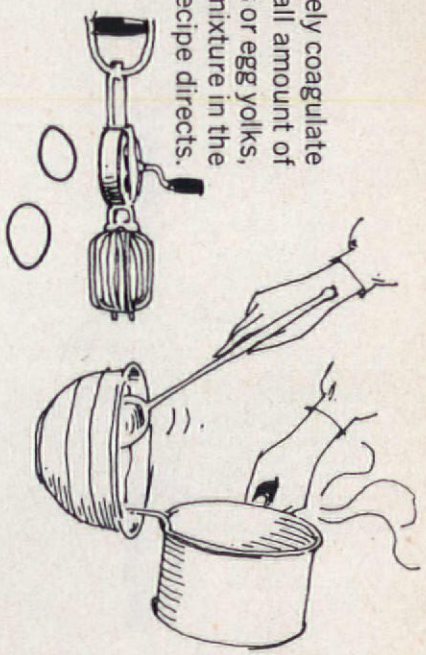
Makes 6 servings.

TESTED IN THE AMERICAN HOME KITCHENS



• LAYERED BEEF LOAF

Eggs added to a hot mixture will immediately coagulate and lump. To avoid this, always stir a small amount of the hot mixture slowly into the beaten eggs or egg yolks, then combine this with the remaining hot mixture in the saucepan and continue cooking as your recipe directs.



AMERICAN HOME RECIPES

Those other Cuts of Beef

(continued from page 58)



• SWISS STEAK

• LAYERED BEEF LOAF

¼ c. pure vegetable oil
½ c. chopped onion (1 medium)
1 pkg. herb-bread stuffing mix
1 can (3–4 oz.) chopped mushrooms
1 can (10½ oz.) beef broth
2 tbs. chopped parsley
1 egg
½ tsp. salt
¼ tsp. pepper
2 tsp. bottled meat sauce
2 lbs. ground beef, chuck or round
½ c. catsup
¼ c. water

Heat oil in skillet; sauté onion until tender. Add ½ the package of bread stuffing mix (about 2 cups), mushrooms and liquid, ½ cup beef broth, and parsley. Stir until blended and moist. Combine remaining bread stuffing mix, egg, salt, pepper, meat sauce, and ½ cup beef broth in large bowl; mix well. Let stand 5 minutes or until bread stuffing mix is moist. Add ground beef; mix thoroughly. Heat oven to 350° F. Oil 9x5x3-inch loaf pan lightly; oil a baking pan slightly larger than loaf pan. Press half the ground-beef mixture evenly into loaf pan. Press stuffing-mushroom mix over beef mixture. Top with layer of remaining beef mixture, pressing firmly into pan. Invert loaf pan onto baking pan; gently shake meat loaf out; remove loaf pan. Bake 45 to 50 minutes. Combine catsup, water, and remaining beef broth. Baste loaf twice during baking with mixture. Heat and serve remaining sauce with meat loaf.

Makes 6 to 8 servings.

TESTED IN THE AMERICAN HOME KITCHENS

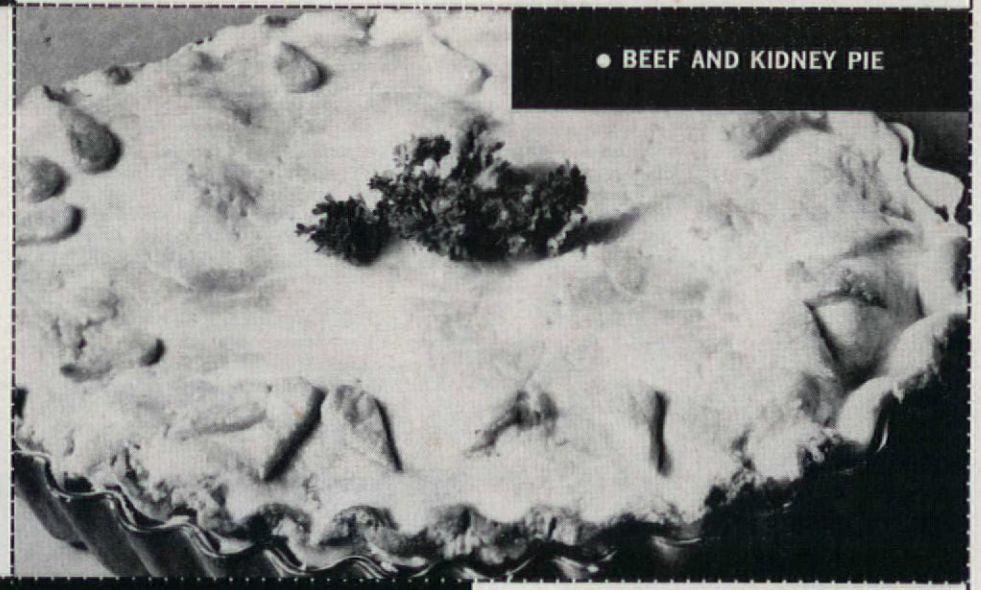
• ROLLED STUFFED FLANK STEAK

1 flank steak (1½–2 lbs.)
½ tsp. salt
¼ tsp. pepper
½ c. chopped onion (1 medium)
2 tbs. pure vegetable oil
½ c. soft bread crumbs
½ tsp. leaf sage, crumbled
½ tsp. leaf thyme, crumbled
½ c. hot water
½ c. canned whole-kernel corn
1½ c. water
2 envelopes granulated beef broth
1 tbs. flour
¼ c. water

Heat oven to 300° F. Lay flank steak flat on board; score top side with sharp knife; rub with salt and pepper. Sauté onion in hot oil until soft. Combine onion, bread crumbs, sage, and thyme; mix well. Stir in ½ cup hot water and corn. Spread mixture on flank steak; roll up; tie securely in several places with clean white cord. Brown well on all sides in hot oil in heavy kettle or Dutch oven. Add 1½ cups water and granulated beef broth; cover. Cook in oven 2 hours or until meat is tender. Transfer meat to heated platter; remove cord. Skim any fat from gravy; mix 1 tablespoon flour and ¼ cup water to a smooth paste; stir into liquid. Cook, stirring constantly until thickened. Taste gravy. Season to taste with salt, pepper, and bottled meat sauce, if desired.

Makes 6 servings.

TESTED IN THE AMERICAN HOME KITCHENS



• BEEF AND KIDNEY PIE

• BEEF TIPS

AGED BEEF

Only ribs and loins of high quality are aged. There are three methods of aging: dry-aging, vacuum-packaging, and fast-aging. Up to the present, most of the dry-aged and vacuum-packaged meat has been used by hotels and restaurants, while fast-aged meat has been distributed through retail markets. In fast-aging, the meat is held at a temperature of about 70° F. for two days or less with humidity ranges from 85 to 90 percent. In the normal process of moving meat from the packer to retailer to consumer to kitchen range there is a time lapse of from six to ten days. This is long enough for considerable tenderness to take place. For customers who prefer "aged" meat, however, some retailers will hold ribs and loins of beef for longer periods of time.

STORING

Fresh meat should be stored in the refrigerator, unwrapped or loosely wrapped. (Some refrigerators have a special compartment designed for storing meat.) Fresh meat, prepackaged in the self-service meat counters, may be refrigerated in its original wrapper if the meat is to be used within one or two days. If kept longer, the wrapper should be loosened at the ends. Fresh meat, not prepackaged, should be removed from the market wrapping paper and stored unwrapped or loosely wrapped in wax paper or aluminum foil. Variety meats and ground or chopped meats are more perishable and should be cooked in one or two days if not frozen.

Information from the National Livestock and Meat Board, Chicago, Illinois.

• BOILED BEEF WITH HORSERADISH SAUCE

Handful of parsley
6 peppercorns
½ tsp. leaf thyme
1 bay leaf
5–6 lbs. fresh beef brisket
2 tsp. salt
1 medium-size onion, sliced
1 carrot, pared and sliced
1 stalk of celery, sliced
Water
3 c. 2-in. pieces celery
12 small potatoes, pared
12 small carrots, pared
3 c. sliced zucchini
Melted butter or margarine
Horseradish Sauce

Tie parsley, peppercorns, thyme, and bay leaf in double thickness of cheesecloth. Put in large kettle with beef. Add salt, onion, sliced carrot, and sliced celery. Add enough water so level is 1-inch above top of meat; cover. Simmer 2 to 2½ hours or until meat is tender. While meat cooks, cook each vegetable in separate pot in boiling salted water until tender; drain; toss with melted butter or margarine. Place meat on heated platter. Surround with vegetables. Serve with **Horseradish Sauce**: Melt 4 tablespoons butter or margarine; blend in 4 tablespoons flour and 1 teaspoon salt. Stir in 2 cups milk gradually. Cook over medium heat, stirring constantly, until mixture boils 1 minute. Stir in ½ cup prepared horseradish and 1 tablespoon lemon juice.

Makes 6 servings.

TESTED IN THE AMERICAN HOME KITCHENS

Those other Cuts of Beef

(continued from page 65)



To loosen pan stickings from frying pan, put a little water into the pan and let it simmer. Pour off the water and presto—all you have to do is wipe skillet clean.

• TUNA TAMALE PIE

4½ c. water
1½ tsp. salt
1½ c. cornmeal
1 c. chopped ripe olives
½ c. chopped onion (1 medium)
½ clove of garlic, crushed
½ c. chopped green pepper
¼ c. chopped celery
3 tbs. butter or margarine
1 tsp. chili powder
1 can (8 oz.) tomato sauce
1 tsp. salt
¼ tsp. basil
½ tsp. Worcestershire sauce
1 can (13 oz.) tuna, drained and flaked
2 tbs. butter or margarine

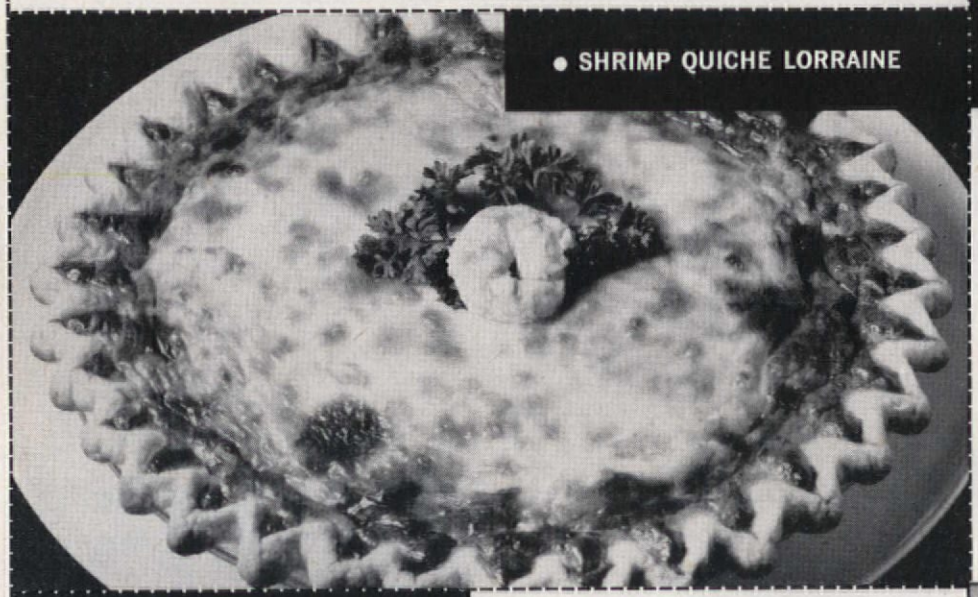
Bring water and 1½ teaspoons salt to boiling. Add cornmeal slowly, stirring constantly. Cover; cook slowly 20 minutes, stirring occasionally. Add olives. Cover; set aside to cool. Sauté onions, garlic, green pepper, and celery in 3 tablespoons butter or margarine until tender. Add chili powder, tomato sauce, 1 teaspoon salt, basil, and Worcestershire; simmer. Add tuna; remove from heat. Spread two thirds of cornmeal mixture on bottom and sides of buttered 2-quart casserole or 9x9x2-inch pan. Add tuna mixture. Spoon remaining cornmeal mixture on top. Brush with 2 tablespoons butter or margarine. Bake at 400° F. 30 minutes. Place under broiler a few minutes for a crispy top.

Makes 6 servings.

TESTED IN THE AMERICAN HOME KITCHENS



• SALMON LOAF WITH DILL SAUCE



• SHRIMP QUICHE LORRAINE

• SHRIMP GARDEN SALAD

5 or 6 artichokes
1 tbs. lemon juice
2 cans (5 oz. ea.) shrimp
1 c. mayonnaise or salad dressing
3 tbs. chili sauce
1 tsp. finely chopped chives
1 tsp. finely chopped pimiento
Shredded lettuce
5–6 large tomato slices
2 hard-cooked egg yolks, sieved

Snap off artichoke leaves; trim heart. Cook artichoke hearts in boiling salted water with lemon juice 30 to 35 minutes or until tender. Drain; rinse with cold water. Scoop out thistle; chill hearts. Drain shrimp, rinse; chill. Combine mayonnaise or salad dressing, chili sauce, chives, and pimiento for a Russian dressing. Arrange bed of shredded lettuce on each serving plate; top with tomato slice. Fill artichoke hearts with shrimp; place on tomato; sprinkle shrimp with sieved egg yolk. Serve with dressing.

Makes 5 or 6 servings.]

TESTED IN THE AMERICAN HOME KITCHENS

• TUNA SUPREME

2 c. half-and-half
1 small bay leaf
¼ c. sliced onion
5 sprigs parsley
½ clove of garlic
2 whole cloves
3 tbs. melted butter or margarine
3 tbs. flour
½ tsp. celery salt
½ tsp. salt
Dash of pepper
1 tbs. chopped parsley
2 tbs. diced pimiento
1 can (13 oz.) tuna, drained and flaked
6 French rolls, scooped out and toasted or 6 baked potatoes

Heat half-and-half, bay leaf, onion, parsley, garlic, and cloves to scalding. Remove from heat; strain. Blend butter or margarine and flour; add scalded half-and-half gradually, stirring constantly. Heat until sauce thickens, stirring constantly. Add celery salt, salt, pepper, parsley, pimiento, and tuna; heat. Serve in toasted French rolls or over baked potatoes.

Makes 6 servings.

TESTED IN THE AMERICAN HOME KITCHENS



• DEVILED CRAB

Have an original recipe using canned seafood? We'd like to try it in our Test Kitchens. The "blue ribbon" ones will appear in a future issue and we will pay $10 for each one published. Follow the same style and abbreviations in writing your recipes as on the cards below. Send them to the Food Editor, Dept. T-A2, The American Home, 641 Lexington Avenue, New York, N.Y. 10022. They must be postmarked no later than March 31, 1965. All recipes become the property of *The American Home* and we reserve the right to edit those selected for publication.

AMERICAN HOME RECIPES

Take a Can of Seafood

(continued from page 62)



• TUNA SUPREME

• DEVILED CRAB

½ c. finely chopped onion (1 medium)
¼ c. finely chopped green pepper
3 tbs. butter or margarine
3 tbs. flour
1½ c. half-and-half
2 egg yolks, slightly beaten
Dash of cayenne
½ tsp. salt
2 tsp. Worcestershire sauce
1 tbs. prepared mustard
1 tbs. finely chopped chives
2 cans (7¾ oz. ea.) crab meat, drained, boned, and flaked
1 c. soft bread crumbs
2 tbs. melted butter or margarine

Heat oven to 375° F. Sauté onion and green pepper in 3 tablespoons butter or margarine until tender in saucepan. Add flour; mix until smooth. Stir in half-and-half gradually; cook over medium heat, stirring constantly, until sauce thickens. Stir a small amount of hot sauce into egg yolks; add to remaining sauce in pan; heat 2 minutes. Remove from heat; add cayenne, salt, Worcestershire, mustard, and chives; mix well. Stir in crab meat. Spoon crab mixture in 6 buttered ramekins, custard cups, or 1-quart casserole. Combine bread crumbs and 2 tablespoons melted butter or margarine; sprinkle on crab mixture. Bake 20 to 25 minutes or until crumbs are golden brown.

Makes 6 servings.

TESTED IN THE AMERICAN HOME KITCHENS

• SHRIMP QUICHE LORRAINE

1 c. sifted all-purpose flour
½ tsp. salt
1 tbs. butter or margarine
⅓ c. vegetable shortening
2–2½ tbs. ice water
¼ c. chopped onion (1 small)
1 tbs. butter or margarine
4 eggs, slightly beaten
2 c. light cream
1 tsp. salt
Dash of pepper
Dash of cayenne
2 cans (5 oz. ea.) shrimp
¼ lb. Gruyère cheese, shredded

Heat oven to 425° F. Sift flour and ½ teaspoon salt together. Cut in 1 tablespoon butter or margarine until very fine. Cut in shortening until particles are size of peas. Add water gradually, stirring with fork until dough forms a ball. Roll out pastry to fit 9-inch pie plate, flute edge. Bake crust 7 minutes. (To keep pastry flat, line pastry with piece of cheese cloth or wax paper. Fill half full with rice or dried beans. Remove cheese cloth and rice after 7 minutes baking.) Reduce oven heat to 400° F. Sauté onion in 1 tablespoon butter or margarine. Combine eggs, cream, 1 teaspoon salt, pepper, cayenne, and sautéed onion. Drain shrimp; rinse; pat dry. Scatter shrimp and cheese in pie shell. Pour in egg mixture. Bake on bottom rack of oven 35 to 40 minutes or until top browns and puffs. Cool 5 minutes before serving.

Makes 6 servings.

TESTED IN THE AMERICAN HOME KITCHENS



• SHRIMP GARDEN SALAD



• TUNA TAMALE PIE

• SALMON LOAF WITH DILL SAUCE

1 can (1 lb.) or 2 cans (7¾ oz. ea.) salmon
⅓ cup milk
1 egg, beaten
1 tbs. onion juice
¼ c. chopped parsley
1 tsp. salt
¼ tsp. pepper
1 can (3–4 oz.) chopped mushrooms
1 c. soft bread crumbs
Pastry for 2-crust pie
Cream, or egg and water
3 tbs. melted butter or margarine
3 tbs. flour
1¾ c. rich milk
¼ tsp. salt
Dash of black pepper
½ tsp. dill weed
2 tsp. lemon juice

Heat oven to 425° F. Drain salmon; remove bones and skin; chop salmon fine. Blend ⅓ cup milk, egg, onion juice, parsley, 1 teaspoon salt, ¼ teaspoon pepper, mushrooms, and bread crumbs; mix well. Add salmon; mix thoroughly. Line 9x5x3-inch loaf pan with two thirds of pastry, allowing ¼-inch overhang. Fill with salmon mixture. Roll remaining pastry 1 inch larger than top of pan. Fit pastry on top of pan; moisten edges; turn under; flute. Brush top with cream. Cut slits in pastry for steam to escape. Bake 1 hour. Cover edges with foil when golden to prevent darkening. Prepare **Dill Sauce:** Blend butter or margarine with flour. Add 1¾ cups milk slowly, stirring constantly. Cook and stir until sauce thickens. Remove from heat. Add ¼ teaspoon salt, dash of pepper, dill weed, and lemon juice. Remove loaf from oven; cool 5 minutes; remove from pan.

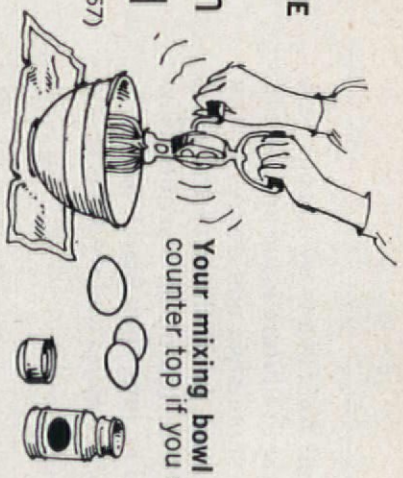
Makes 6 servings.

TESTED IN THE AMERICAN HOME KITCHENS

AMERICAN HOME RECIPES

Take a Can of Seafood

(continued from page 67)



Your mixing bowl won't slip around the counter top if you set it on a damp cloth.

More Recipes From a Can of Seafood (continued)

Tunaburgers

Preparation time: 15 min./Cooking time: 10 min.

1 egg, beaten; ½ c. mayonnaise or salad dressing; 1 tbs. lemon juice; 2 tbs. finely chopped onion; dash of pepper; 1 can (13 oz.) tuna, drained and flaked; fat or pure vegetable oil for frying; toasted buns.

Combine egg, mayonnaise or salad dressing, lemon juice, onion, and pepper; mix well. Stir in tuna. Drop tuna mixture by large spoonfuls into small amount of hot fat or oil in skillet. Flatten tuna mixture with back of spoon to form a patty. Brown on both sides. If desired, place a slice of American or Swiss cheese on browned tunaburger and broil until cheese melts. Serve on toasted buns. Makes 6 to 7 tunaburgers.

Salmon Puffs

Preparation time: 15 min./Broiling time: 5 min.

1 can (1 lb.) or 2 cans (7¾ oz. ea.) salmon; 12 slices tomato; 6 slices white bread, toasted; 1 c. mayonnaise or salad dressing; dash of cayenne; 1 tbs. chopped parsley; 2 tbs. lemon juice; 2 egg whites.

Heat broiler. Drain salmon; remove bones and skin; flake. Place 2 slices of tomato on each piece of toast. Arrange a layer of salmon over the tomatoes. Combine mayonnaise or salad dressing, cayenne, parsley, and lemon juice. Beat egg whites until stiff but not dry. Fold mayonnaise mixture into egg whites. Spoon mixture over each sandwich. Broil until puffy and lightly browned. Makes 6 servings.

Party Tuna Salad Mold

Preparation time: 25 min./Chilling time: 2–3 hrs.

1 pkg. (3 oz.) mixed vegetable-flavor salad gelatin; 1½ c. boiling water; ½ c. mayonnaise or salad dressing; 1 tbs. onion juice; 2 tbs. vinegar or lemon juice; 1½ tsp. Worcestershire sauce; few drops liquid hot-pepper seasoning; ½ tsp. salt; ⅛ tsp. pepper; 1 can (7 oz.) tuna, drained and flaked; ¼ c. chopped ripe olives; ½ c. diced celery; 2 tbs. diced pimiento; 2 tbs. chopped green pepper.

Dissolve gelatin in boiling water. Add mayonnaise or salad dressing, onion juice, vinegar or lemon juice, Worcestershire, hot-pepper seasoning, salt, and pepper; mix well. Chill until mixture begins to jell. Stir in tuna, olives, celery, pimiento, and green pepper. Pour salad mixture into 6 individual molds or 1-quart mold. Chill 2 to 3 hours or until firm. Serve on salad greens. Makes 6 servings.

New England Clam Chowder

Preparation time: 15 min./Cooking time: 15 min.

1½ in. piece salt pork, cut in small cubes; 1 medium-size onion, thinly sliced; 2 cans (10½ oz. ea.) minced clams; 2 c. diced potatoes; 1 tsp. salt; ¼ tsp. pepper; 1 c. water; 1 qt. scalded milk; 2 tbs. butter or margarine.

Fry salt pork until crisp; drain on paper towels. Sauté onions in drippings; pour off fat. Drain clams. Combine salt pork, onions, potatoes, clam liquid, salt, pepper, and water in large saucepan. Cover; simmer 10 minutes or until potatoes are just tender. Add clams, scalded milk, and butter or margarine. Cover; set aside 1 to 2 hours to blend flavors. Reheat, but do not boil. Serve with soda, pilot, or common crackers that have been soaked in milk or thicken chowder with 3 tablespoons of flour, if desired. Makes 6 servings.

Deviled Codfish Cakes or Balls

Preparation time: 15 min./Cooking time: 10–15 min.

1 egg, beaten; 1 tsp. prepared mustard; few grains cayenne; ¼ tsp. curry powder; ¼ tsp. paprika; ¼ tsp. garlic powder; 1 tsp. bottled horseradish; dash of pepper; 1 can (10½ oz.) codfish cakes; fat or pure vegetable oil for frying.

Combine egg, mustard, cayenne, curry powder, paprika, garlic powder, horseradish, and pepper. Add codfish cakes; mix well. Shape mixture into 4 cakes or 20 balls. Fry cakes in shallow fat or oil until crispy on both sides. Fry balls in 2-inch-deep fat or oil at 375° F. to 385° F. about 2 minutes or until golden brown. Makes 4 servings. (For hors d'oeuvres shape into 30 small balls and fry as above.) THE END

CUT OUT TO SAVE

Winter warmer-uppers you make with Red Kettle Onion Soup Mix



1. Shrimp Creole

In saucepan, cook ¼ cup green pepper strips in 2 tbsp. butter or margarine until tender. Stir in 1 can Red Kettle Onion Soup Mix, 2 tbsp. flour; add 1¼ cups water, 1 lb. shrimp (cooked and cleaned), and ½ cup chopped canned tomatoes. Cook over low heat 10 min.; stir now and then. Serve over rice. 4 servings.



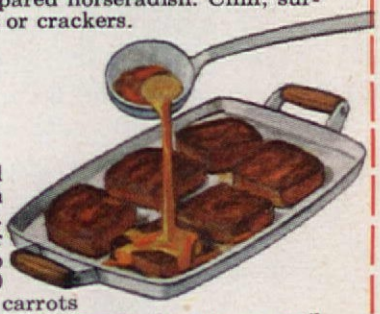
2. Onion-Cheese Fondue

In saucepan, melt ¼ cup butter or margarine; stir in 1 can Red Kettle Onion Soup Mix and ¼ cup flour; gradually blend in 2 cups milk. Cook until thickened; stir often. Add 2 cups (8 oz.) shredded Cheddar cheese, 1½ cups (6 oz.) shredded Gruyere cheese, and 1 tsp. Worcestershire. Heat until cheese melts; stir now and then. Thin to desired consistency. To serve, spear cubes of French bread and dip into cheese.



3. Many-Way Dip

Combine 1 can Red Kettle Onion Soup Mix and 1 pint sour cream with any *one* of the following: 1 can (7½ ounces) minced clams, drained; 4 slices crumbled cooked bacon; ¼ cup toasted chopped almonds; 3 tablespoons blue cheese, crumbled; 2 tablespoons pickle relish; or 1 teaspoon prepared horseradish. Chill; surround with chips or crackers.



4. Après-Ski Steak

Combine ¼ cup flour, dash pepper; pound into 1½ lb. round steak (¾-in. thick) with meat hammer or edge of heavy saucer. Brown in skillet in 2 tbsp. shortening; pour off fat. Add 1 can Red Kettle Onion Soup Mix and 1½ cups water. Cover; simmer 30 min.; stir now and then. Add 1 cup each carrots and celery (cut in 1-inch strips). Cover; cook 45 min. longer or until tender. Stir now and then. 6 servings.



5. Meatballs Alpine

Combine 1 lb. ground beef, ¼ cup Red Kettle Onion Soup Mix,* ¼ cup dry bread crumbs, and 1 egg (slightly beaten). Shape into 12 meatballs; brown in skillet in 1 tbsp. shortening; pour off fat. Blend in remaining soup mix and 2 tbsp. flour; gradually stir in 1½ cups water and 1 tbsp. chopped parsley. Cover; cook over low heat 10 min.; stir now and then. Slowly blend in ½ cup sour cream. Serve with noodles. 4 servings.
*Mix contents well before using.

After an outdoorsy afternoon, bring the party inside. Settle down to something warming. Any of these delicious dishes will do fine. The essence is onion. The ease is Red Kettle Onion Soup Mix in the bright air-tight can. If you use less than a full can, reseal the flavor with the handy plastic cap.



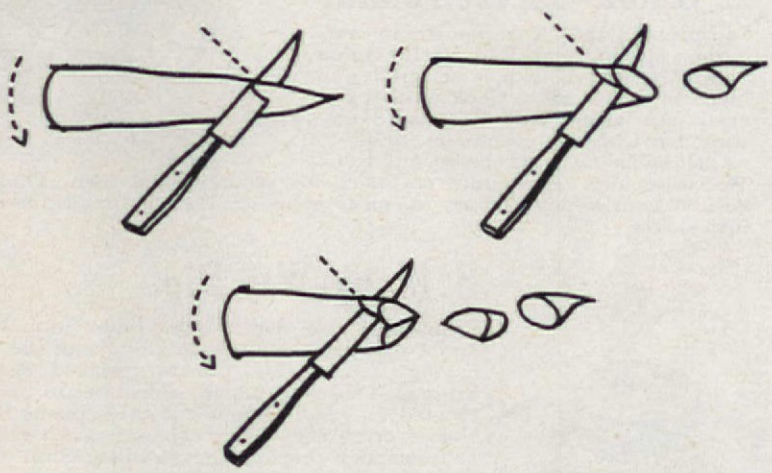
CUT OUT TO SAVE

Think Chinese! (continued from page 61)

Chinese cuisine can be said to have three unique elements: the serving, the cooking methods, and the preparation of the food. On a festive occasion, several dishes are served and a guest takes a small portion of each. When entertaining, you may follow this custom or serve just one main course.

One of the most common ways of cooking in the Chinese manner is to cut the food into small pieces and cook it quickly in oil over moderately high heat. This method is known as "stir fry," a term you will see in many of our recipes. It simply means that the food is sautéed and, at the same time, quickly stirred. The food cooks quickly and evenly and vegetables, particularly, retain their delicious crispness.

The cutting of food in a Chinese recipe is most important to the finished dish. Food is cut into bite-size pieces for several reasons. Smaller pieces take less time to cook, meat and vegetables can be combined for they will cook in about the same time, and with chopsticks small pieces are a necessity. Meat is cut across the grain to improve tenderness. Vegetables may be diced, minced, chopped, shredded, or sliced. Individual vegetables are cut differently, but always to expose as much surface as possible to cook quickly. Celery and asparagus are sliced on a long diagonal; carrots are cut obliquely, that is, cut diagonally while rolling the carrot toward you: as illustrated below.



MANDARIN SPARERIBS

Preparation time: 20 min./Marinating time: several hrs. Cooking time: 12–15 min.

2 lbs. spareribs, cracked through center; ¼ c. sliced green onions; 1 clove of garlic, mashed; 2 tbs. soy sauce; ¼ c. catsup; ½ c. dry white wine; 3 tbs. corn syrup; ½ tsp. salt; ½ tsp. monosodium glutamate; 1 tsp. ground ginger.

Cut spareribs into 1-rib portions. Place in shallow dish. Mix onions, garlic, soy sauce, catsup, wine, corn syrup, salt, monosodium glutamate, and ginger together. Pour over ribs. Cover; let marinate in sauce for several hours or refrigerate overnight. Place ribs in broiler pan; brush with sauce. Place pan in broiler so tops of ribs are about 4 inches from heat; lower broiler heat about a third from full. Broil 5 to 7 minutes on one side. Turn and broil 4 to 5 minutes on other side. Serve as appetizers.

SPICY SHRIMP

Preparation time: 30 min./Cooking time: 5 min.

3 tbs. pure vegetable oil; 1 lb. shrimp, shelled and deveined or 2 pkgs. (10 oz. ea.) frozen, shelled, and deveined shrimp thawed; 3 tbs. finely chopped green onion; 2 tbs. finely chopped candied ginger; 1 clove of garlic, crushed; 3 tbs. chili sauce; 1 tbs. catsup; 2 tbs. dry white wine; 1½ tbs. soy sauce; 1 tsp. sugar; ½ tsp. salt; ¼ tsp. crushed red pepper.

Heat oil in skillet; add shrimp and onion. Stir-fry 2 minutes. Combine ginger, garlic, chili sauce, catsup, wine, soy sauce, sugar, salt, and red pepper. Pour over shrimp in skillet. Stir rapidly 1 minute. Spear shrimp with wooden picks and serve as appetizers.

DRUNK CHICKEN

Preparation time: 10 min./Cooking time: 15 min.
Chilling time: several hrs.

1 whole chicken breast; 2 tbs. sliced onion; 2 tbs. chopped candied ginger; 1½ tsp. salt; water; 1 c. dry white wine.

Combine chicken, onion, and ginger in saucepan. Add water to cover; add salt; bring to boiling; lower heat; simmer 15 minutes or until done; drain. Remove chicken from bone; place in small bowl; add wine; refrigerate several hours or overnight. To serve, cut into 1-inch cubes. Serve cold as appetizers.

PHOENIX-TAIL SHRIMP

Preparation time: 30 min./Cooking time: 25 min.

1 c. sifted all-purpose flour; 1 tsp. baking powder; ½ tsp. monosodium glutamate; ½ tsp. salt; 1 c. water; 2 lbs. shrimp, shelled, or 3 pkgs. (10 oz. ea.) frozen, shelled shrimp, thawed; pure vegetable oil.

Combine flour, baking powder, monosodium glutamate, salt, and water in bowl; batter will be thick. If it thickens too much while standing, a small amount of water may be added, but batter should be thick enough to cling to the shrimp. Split each shrimp along back curve with sharp knife so shrimp will open out flat. Do not cut all the way through since shrimp should be in one piece. Shrimp may also be deveined (cleaned) at this time. Pour enough oil in heavy skillet or pan to give a depth of 2 inches; heat to 375° F. Hold each shrimp by the tail, dip in batter, drop into hot oil. Deep fry until golden brown. Serve as appetizers with Mandarin Plum Sauce and Hot Mustard Sauce.

HOT MUSTARD SAUCE

Preparation time: 10 min.

Boiling water; ½ c. dry mustard.

Stir boiling water into mustard until mixture is the consistency of thick cream; cover. Refrigerate. Use as a dipping sauce for Phoenix-Tail Shrimp and other appetizers.

MANDARIN PLUM SAUCE

Preparation time: 20 min./Cooking time: 5 min.

½ c. chutney, finely chopped; 2 tbs. candied ginger, finely chopped; 1 can (2 oz.) pimiento, finely chopped; 1 jar (12 oz.) plum jam; 1 c. applesauce; 1 c. water.

Combine all ingredients in saucepan. Bring to boiling; lower heat; simmer 3 minutes, stirring occasionally. Cool; pour into screw-top jar; refrigerate. Sauce will keep several weeks. Use as dipping sauce for Phoenix-Tail Shrimp, Fried Won Tons, or Spring Rolls. Makes about 3½ cups.

CURRY SAUCE

Preparation time: 20 min.

2 tbs. pure vegetable oil; 1 small onion, minced; 1 tbs. curry powder; 1½ c. chicken broth.

Heat oil in skillet. Stir-fry onion and curry powder until onion is soft. Add chicken broth; stir constantly until thickened and bubbly. Cool. Use with appetizers. Makes about 1⅔ cups.

WON-TON WRAPPER DOUGH

Preparation time: 45 min.

1 egg; ½ c. water; 2 c. sifted all-purpose flour.

Beat egg and water together until just blended. Stir egg mixture into flour until stiff dough forms. You may have to add a

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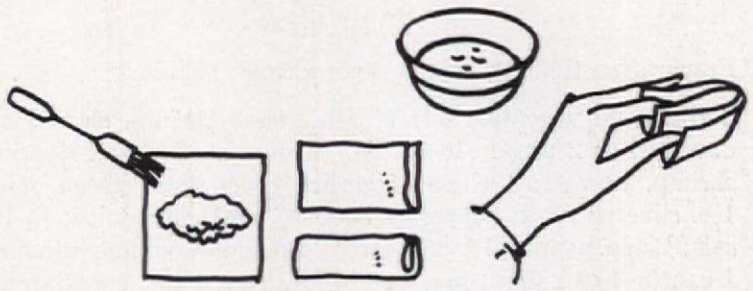
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teaspoon or two of water to blend in all the flour. Knead dough 5 minutes until smooth. Cover with a damp cloth; let rest a half hour. Roll out as directed in recipes for Won Tons, Spring Rolls, Won-Ton Soup.

WON TONS

Preparation time: 30 min./Cooking time: 25 min.

1 recipe Won-Ton Wrapper Dough; ½ lb. ground pork; 1 tbs. cornstarch; 1 tbs. dry white wine; 1 tbs. soy sauce; 2 tbs. pure vegetable oil; 1 tbs. minced green onion; ½ c. finely chopped raw spinach; ½ tsp. salt; cornstarch; pure vegetable oil.

Prepare won-ton dough. Combine pork, 1 tablespoon cornstarch, wine, and soy sauce; let stand 5 minutes. Heat 2 tablespoons oil in skillet; add pork mixture; stir-fry 10 to 15 minutes or until pork is done. Add onion, spinach, and salt; stir-fry about 3 minutes or until spinach begins to wilt. Working with one third won-ton dough at a time, roll it out, paper thin, on board sprinkled with cornstarch. Cut into 4-inch squares. Place small amount of filling in center of each; brush edges lightly with water (picture 1). Bring bottom edge up to meet top edge; press to seal (picture 2). Bring folded edge up to meet top edges (picture 3). Pick up won ton; pinch inside folded edges together so it looks like a nurse's cap (picture 4). *For Fried Won Tons:* Pour enough oil into skillet to make a depth of 2 inches; heat to 375° F. Fry won tons until golden. Makes about 24.



SPRING ROLLS

Preparation time: 40 min./Cooking time: 30 min.

1 recipe Won-Ton Wrapper Dough; ¼ lb. pork, ground; 1 tsp. cornstarch; 2 tbs. pure vegetable oil; 1 can (5 oz.) lobster, drained and boned; 3 tbs. chopped water chestnuts; 3 tbs. chopped green onion; ½ c. bean sprouts, drained; 1 tbs. soy sauce; 1 egg; 1 tbs. water; cornstarch; pure vegetable oil.

Prepare won-ton dough. Mix pork and 1 teaspoon cornstarch together. Heat 2 tablespoons oil in skillet. Stir-fry pork over medium heat 10 to 15 minutes, or until pork is done. Add lobster, water chestnuts, green onion, bean sprouts, and soy sauce. Cook 2 minutes longer. Beat egg and water together. Working with one third won-ton dough at a time, roll it out, paper thin, on board sprinkled with cornstarch. Cut into 5-inch squares. Place generous tablespoon of filling diagonally across center of each square (picture 1). Bring bottom point up and over (picture 2); brush edges with egg mixture. Fold sides over envelope-fashion (picture 3). Fold top down and wrap around (picture 4). Pour enough oil into skillet to make depth of 2 inches; heat to 375° F. Fry rolls, a few at a time, until golden brown. Keep warm while frying remainder. Serve with Mandarin Plum Sauce, if desired. Makes about 20.



WON TON SOUP

Preparation time: 20 min./Cooking time: 20 min.

½ recipe for Won Tons; 2 qts. water; 4 c. chicken broth or about 3 cans (13½ oz. ea.); ¼ c. sliced green onion; ½ tsp. salt; 1 tsp. soy sauce; ⅛ tsp. white pepper.

Prepare half recipe for Won Tons (12 won tons). Do not fry. Bring water to boiling. Add won tons; lower heat. Simmer 10 minutes after won tons float to the surface; drain; reserve. Heat broth in second saucepan; add remaining ingredients. If using homemade broth, taste for seasoning at this point. Add won tons; simmer 3 minutes. Makes 4 servings.

EGG DROP SOUP

Preparation time: 15 min./Cooking time: 15 min.

4 c. chicken broth or 3 cans (13½ oz. ea.) chicken broth; 1 c. water; ½ tsp. salt; ⅛ tsp. pepper; 2 tbs. sliced green onion; 1 tbs. cornstarch; ¼ c. water; 1 tsp. soy sauce; 2 eggs.

Heat broth, water, salt, pepper, and onion 5 minutes over medium heat. Blend cornstarch, water, and soy sauce together; add to broth; stir constantly until thickened. If using homemade broth, taste for seasoning at this point. Beat eggs well. Pour into soup in thin stream stirring constantly. Remove soup from heat at once. Garnish with sprig of watercress, if desired. Makes 6 servings.

SWEET AND PUNGENT PORK

Preparation time: 30 min./Cooking time: 30 min.

Loin of pork (about 6 medium-size chops); 2 eggs, beaten; ½ c. cornstarch; pure vegetable oil; 1 carrot, sliced (oblique cut); 2 tbs. pure vegetable oil; 1 green pepper, cut in strips; 1 small onion, sliced; 1 can (14 oz.) pineapple chunks; 2 tbs. soy sauce; ½ c. wine vinegar; ¼ c. brown sugar, firmly packed; ½ tsp. garlic powder; 2 tbs. cornstarch; ½ c. water.

Cut meat from chops; remove as much fat as possible. Cut meat into 1-inch cubes. Dip cubes in beaten egg; roll in cornstarch. Pour enough oil in heavy skillet or saucepan to make a 2-inch depth of oil. Heat to 375° F. Shallow-fry pork cubes, a few at a time, in hot oil about 5 minutes or until crisp and cooked. Parboil carrot. Heat 2 tablespoons oil in skillet. Stir-fry pepper and onion 2 minutes. Drain pineapple; add enough water to juice to make 1 cup. Combine pineapple, pineapple juice and water, soy sauce, vinegar, brown sugar, garlic powder, browned pork, and carrot in skillet; heat to boiling. Blend cornstarch with water until smooth; stir into skillet. Cook over medium heat until bubbly and clear. Serve over crisp noodles or fluffy hot rice, if desired. Makes 6 servings.

MOO GOO GAI PAN (Chicken and Vegetables)

Preparation time: 15 min./Cooking time: 25 min.

2 whole chicken breasts; ½ tsp. salt; ⅛ tsp. pepper; 1 tsp. cornstarch; 2 tbs. pure vegetable oil; 2 tbs. thinly sliced green onion; 1 pkg. (10 oz.) frozen snow peas; 1 can (3–4 oz.) sliced mushrooms; 2 tbs. sliced pimiento; 2 tbs. finely chopped preserved ginger; ½ c. chicken broth; 1 tsp. cornstarch; 1 tbs. water.

Skin and bone chicken breasts; slice into pieces about 1x1x¼ inch. Sprinkle chicken pieces with salt, pepper, and cornstarch; let stand a few minutes. Heat oil in skillet; add chicken, a small amount at a time; stir-fry until chicken has turned white all the way through. Chicken will be done, as small pieces cook quickly. Remove; repeat until all chicken has been cooked and removed from skillet. Add onions to skillet; stir-fry one minute. Add snow peas, mushrooms, pimiento, ginger; stir rapidly until peas are crisp-tender. Add broth; heat to boiling. Stir cornstarch and water together until smooth. Stir quickly into liquid in

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skillet. Cook over medium heat until bubbly and clear. Add chicken; heat until piping hot. May be served with or over rice. Makes 6 servings.

IMPERIAL DUCK

Preparation time: 3 hrs./Cooking time: 15 min.

4–5 lb. duck; 1 tbs. honey; 1 tsp. soy sauce; 2 tbs. pure vegetable oil; 1 c. sliced celery; ¼ c. sliced onion; ¼ c. sliced water chestnuts; 1 c. chicken broth; 3 tbs. sugar; ¼ c. wine vinegar; 1 tbs. soy sauce; 1 tbs. cornstarch; 2 tbs. water; ½ c. mandarin orange sections; 2 tbs. chopped parsley; ¼ c. blanched toasted almonds.

Place duck breast side up on rack in shallow roasting pan. Roast 2½ to 3 hours at 325° F. One half hour before duck is done, rub skin well with mixture of honey and soy sauce. Increase heat to 400° F. Continue to roast until duck is golden brown. If leg can be moved up and down easily, duck is done. Duck may be roasted day before and reheated in sauce. Quarter duck; keep warm. Heat oil in skillet; quickly stir-fry celery, onion, and water chestnuts for 2 minutes. Add chicken broth, sugar, vinegar, and soy sauce. Stir cornstarch and water together until smooth; stir into liquid in skillet. Cook over medium heat until bubbly and clear. Return pieces of duckling to skillet; add mandarin oranges; cover; heat until piping hot; add parsley. Transfer to serving dish; sprinkle with almonds. Makes 4 servings.

PEPPERED SHRIMP

Preparation time: 25 min./Cooking time: 15 min.

2 tbs. pure vegetable oil; 1½ lbs. fresh shrimp, shelled and deveined or 2 pkgs. (10 oz. ea.) frozen, shelled and deveined shrimp, thawed; 1 clove of garlic; ½ c. sliced green onion; 1 c. slivered green pepper; 1 bottle (7 oz.) clam juice; ½ tsp. salt; ⅛ tsp. pepper; 1 tsp. sugar; ½ tsp. monosodium glutamate; 1 can (3–4 oz.) sliced mushrooms, drained; 1 tbs. cornstarch; 2 tbs. water.

Heat oil in skillet; add shrimp and garlic clove; quickly stir-fry about 3 to 5 minutes or until shrimp turns pink; remove garlic. Add green onion and green pepper; stir-fry rapidly until vegetables are tender-crisp. Add clam juice, salt, pepper, sugar, and monosodium glutamate; heat to boiling; add mushrooms. Blend cornstarch and water until smooth; quickly stir into hot liquid in skillet. Cook over medium heat until clear and bubbly. Serve with or over fluffy hot rice, if desired. Makes 4 servings.

CHINESE ALMOND COOKIES

Preparation time: 20 min./Baking time: 12–15 min.

1 c. soft shortening; 1 c. sugar; 1 egg; ¼ c. white corn syrup; 2 tbs. almond extract; 3¼ c. sifted all-purpose flour; 1½ tsp. baking soda; 1 c. whole, blanched, shelled almonds; 1 egg; 2 tbs. water.

Set oven at 350° F. Beat shortening, sugar, and egg together until light and fluffy. Blend in corn syrup and almond extract. Combine flour and baking soda; blend into shortening mixture. Pinch off small pieces of dough about the size of a walnut; form into balls; place 2 inches apart on greased cooky sheets. Flatten each ball with palm of hand to ¼-inch thickness (cookies should be thick). Press a whole almond in center of each cooky. Beat egg with water; brush top of each cooky for a shiny glaze. Bake 12 to 15 minutes or until golden brown. Makes 4 dozen.

ORIENTAL FRUIT DESSERT

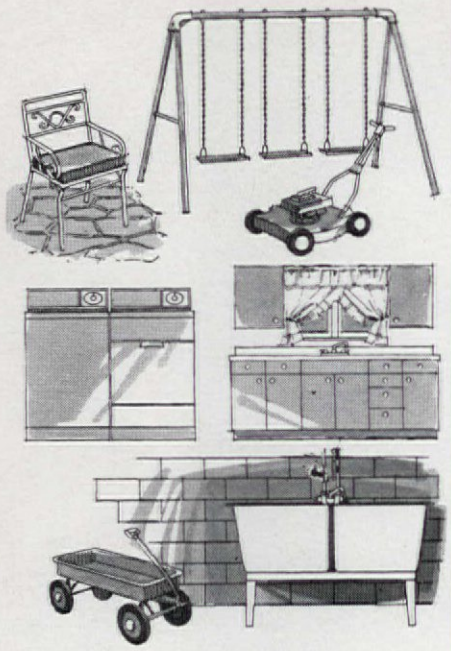
Tuck canned mandarin orange sections into drained, canned lichees. Thread on long, thin bamboo skewers with preserved kumquats, preserved ginger, and preserved watermelon rind. Poke into halved, fresh pineapple, if desired. THE END



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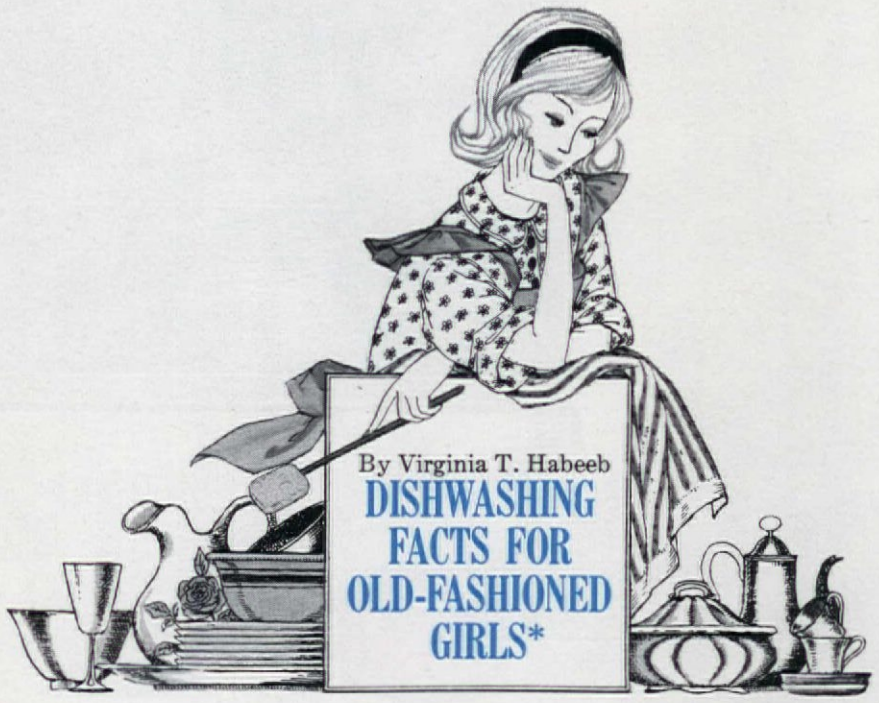
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By Virginia T. Habeeb

DISHWASHING FACTS FOR OLD-FASHIONED GIRLS*

or 10 reasons why you should own an automatic dishwasher!

1. The automatic dishwasher washes the dishes—you don't.
2. The automatic dishwasher sanitizes the dishes, cuts down on spreading germs within the family. Hand dishwashing can't do this disease-prevention job.
3. There is no other way to get dishes, pots, and pans truly clean (unless, of course, you boil them—and we don't recommend this).
4. The automatic dishwasher rinses and re-rinses the dishes—you don't!
5. It dries the dishes—but clean! (Ever wonder how a dish towel gets so grubby from drying "clean" dishes, pots, and pans?)
6. It lets your guests relax. They know they don't have to offer to do the dishes.
7. It reduces family chores and tension. (We'd like a few tape recordings of post-meal reasons on why "I can't help with the dishes this time.")
8. It keeps the kitchen free from clutter during meal preparation.
9. It requires less prerinsing and scraping than hand dishwashing.
10. It reduces breakage of glasses and dinnerware.

You've heard us expound before on the virtues of automatic dishwashing vs honest-to-goodness old-fashioned hand dishwashing. We haven't changed our tune. We still feel that no woman in this day and age should waste her time with a dishpan. It's time-consuming, hand-reddening, temper-ruining, plate-cracking, and germ-spreading nonsense.

An automatic dishwasher is *not* a luxury appliance. It is almost as important to family health and convenience as the refrigerator or range. Visualize a typical family get-together over the dishpan. Mother washes, Susie dries, and Junior puts them away—one dish is handled by three different people, goes through two different, not-hot-enough waters and one unsterile towel. Not so with a dishwasher. One person puts the dishes away after they have been cleaned and sanitized.

It is not "just as easy to do dishes the old-fashioned way." It never was, but the new dishwashers eliminate more hand-done steps than ever before.

There is a dishwasher available today that is just right for your home and your habits. Manufacturers offer you freestanding portables or built-ins that can be loaded from the top or from the front. You have your choice of electric or gas models. You may prefer a laminated plastic work top or a hardwood cutting-board top. Available in a variety of colors or with removable front panels, there is a dishwasher to fit any decorating scheme.

And what's the newest news? Some of the more important innovations are:

- Prerinse, grind or filter, and flush-down-the-drain features to eliminate the necessity of doing a thorough job of hand scraping and rinsing.
- Better water distribution from powerful water sprays.
- New rack arrangements to allow random loading.
- A variety of washing cycles for different loads—from pots and pans to the finest china.
- Dispensers and injectors for detergents and rinsing agents.
- Water heaters and boosters to maintain temperatures for sanitary dishwashing.

The American Home's 1965 Dishwasher Buyers' Guide will help you to find out how these features operate, what they can mean to you, and will give you a comprehensive listing of the styles and features each manufacturer is offering. For your copy send 15c (no stamps please) to The American Home Reader Service, Dept. BG2, 641 Lexington Ave., New York, N.Y. 10022. THE END

*Those who like to do things the hard way such as washing dishes by hand.

Drawing by Gyo Fujikawa

AN ELECTRIC CARVING KNIFE KEEPS THE PEACE

One of the most welcome of the new small appliances appearing on the scene. Granted, there are a few talented husbands who can carve the perfect slice of meat every time. But what if yours is the not-so-perfect carver? How can you avoid the hacked-up roast, gravy on the tablecloth, and icy stares in both directions? The electric carving knife, of course. There's nothing like one for beautifully even slices of everything from cold cuts to cakes! Makes food go further, too.

No less than 15 manufacturers are now making electric carving knives. Most work on the same principle. Each has a large handle that houses the motor and contains a switch for turning the slicing action on and off. Some contain switches for ejecting the blades. Most knives have two ripple-edged blades held flat against each other. The blades have either tungsten-carbide or stainless-steel edges. The blades are inserted into the handle and when the power is on the blades move rapidly in opposite directions. This even cutting action allows the carver to concentrate primarily on guiding the blades.

Most carving knives must be plugged into an electric outlet for power. Some have detachable cords. Some models are rechargeable and come packaged in attractive storage containers which are in fact the recharging units. They work on the same principle as some of the toothbrushes you've seen. There are also battery-operated slicing knives as well as the electric or rechargeable types. This means that the variety of slicing methods is ever increasing.

When buying an electric carving knife try the various models in your local housewares department. The shape of the handle and the balance are different on all models and you'll find some easier to work with than others.

To clean, unplug the knife before removing the blades. Wash blades in warm, soapy water. Dry immediately. To preserve the sharp edge do not soak or wash the blade in the dishwasher. Do not allow knife to scrape against other utensils. For carving and slicing, a cutting board is recommended as it will prevent damage to silverware and china while protecting the blades. The handle of the knife may be wiped clean with a damp cloth when necessary. To avoid dull knife edges do not use to cut through bones or frozen foods. Save the blade covering (usually plastic) which comes with the knife and use for storing the blades. Because the blades have serrated edges, they cannot be resharpened. However, replacement blades are available.

Use the knife only where dangling cord does not become a safety hazard to those passing by.

For best results when carving meats, let the meat stand for 15–20 minutes after cooking. Slicing is easier and neater once the juices have set. When carving simply guide the blades through foods. A back and forth motion is not necessary. For thin slices, slant the cutting edge inward toward food. For slicing thick-skinned fruits and vegetables (as watermelon) some manufacturers suggest using only one blade. If two blades are used and the pulp lodges between the blades, separate and clean them before continuing your slicing.

A close relative of the carving knife is the electric heat knife. This has one blade with double edges, one serrated and one sawtype, and heats to a temperature of 500°. It is marvelous for cutting through frozen meats, thick blocks of frozen foods, and ice cream. Use it for carving as well. As the hot knife cuts through the meat it sears each slice, sealing in the juices. THE END

What are you doing New Year's Eve?

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THEIR HOME IS THEIR HOBBY

In every way, this Atlanta "raised cottage" reflects Mr. and Mrs. Rodney Cook's 40 visits to Williamsburg

"At least twice a year we try to go to Williamsburg to get ideas and soak up the atmosphere we enjoy so much. We've been there 40 times in all," said Mrs. Cook. So naturally for their own home they chose an architect who had helped with the restoration of Williamsburg itself. He was the late Thomas Little, who worked with the Cooks for more than a year planning this authentic copy of a livable, lovable house.

You're conscious of this planning as soon as you see the gracious exterior, then enter the Cooks' home. You notice the front door with the large brass lock, the big old-fashioned key. "Yes, the key works," smiled Mrs. Cook. "In fact, everything we have works. There is nothing here just for looks."

The Cooks—both of them—have always been collectors of antiques, "the hobby with a future," as Mrs. Cook explains. But realistically, they have mixed new furniture with the old. The upholstered pieces are reproductions, able to take a beating from the three young Cooks. The old pieces—chests, tables, accessories—are mellowed and beautiful with age. "With such collecting parents, our children are growing up to respect the old things we acquire." The young Cooks, like their parents, enjoy living with beauty that combines color, design, history. This home is that rarely lovely "period piece" that has all of the charm of the past, all of the inviting warmth of 1965.

The living room with Market Square Tavern green woodwork focuses on the Queen Anne corner fireplace with raised panels above the mantel. A Queen Anne chair, a Sheraton chair, a Chippendale sofa, Queen Anne tea table, hurricane sconces, posey holders, and rich Oriental rug are perfect for the authentic character of the room. The swags were ordered by Mrs. Cook—18th-century dimity, and dyed the exact color that she wanted.



Raised cottage plan was popular in early colony days from New England to the South . . . to raise living quarters off the damp ground.



Dining room has the same green woodwork as the living room, below the chair rail and on the raised panels over the fireplace. Again we see reproductions mixed with prized antiques . . . one of their finest pieces, the grandfather clock circa 1800 which tells time, day, month, season. The Cooks enjoy a family ritual every Sunday when they gather to wind the clock. Look at the hand-drawn linen and Battenberg lace place mats, Steuben goblets, Indian Tree Spode, the eight-armed chandelier in pewter.

The study in gay Raleigh Tavern red has bookshelves all along one wall, comfortable chairs, and another corner fireplace. (The Cooks have four fireplaces in their house, not quite as many as the Colonial one-in-every-room.) But they do observe the Colonial tradition of lighting by candles. In each room there are many, many candlestick holders. "The children love lighting the candles themselves and snuffing them out when we leave the room . . . some old-fashioned ways that suit our house." And may we add . . . they are ways that make one leave this mellow house wanting to return soon.

Photographer: Maris/Ezra Stoller Assoc. Information: Susan Jones Medlock

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By Roger C. Whitman

THE EASY WAY TO PAINT A ROOM

Almost every house has at least one room that needs a new face on its four walls

It could be any room in the house. Granted it's not too big, and its ceiling to be left alone, you—the most amateur you—can do it in a day, with time left over! Let's take it step by step.

Preparation:

1. Take down all pictures and other wall decorations and move furniture to the center of the room. Cover these with old sheets or ample newspapers. Cover the floor with newspaper.

2. Clean off any finger marks or other grease around door frames, light switches, etc., with a turpentine-damp cloth. (Paint won't stick to a greasy surface.)

3. If you're using a mat-finish paint on top of an enamel or glossy wall, you'll have to roughen that glossy finish by a once-over lightly with steel wool. This gives the new paint a better grip.

4. Dust walls with dry mop covered with cheesecloth.

5. Remove hardware—switch plates, door plates, knobs, etc. Don't bother with door hinges. They can be wiped clean if you splash a bit.

6. If you have any deep scratches, dents, cracks, cover them with spackle, a plastery powder you mix into a paste. You dab it on or into the dent, smooth it level with a putty knife, a knife, or your finger. You can even mold it to fill out a chipped corner.

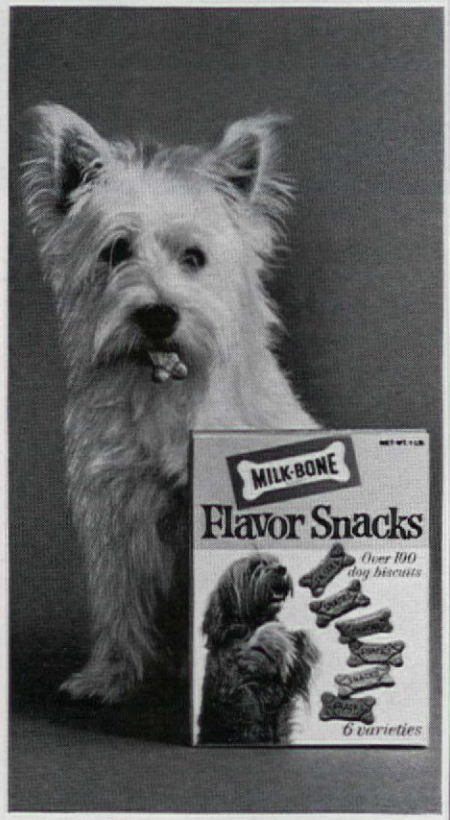
7. Nail holes can be filled the same way. Nails can be left in the wall if you're going to hang your pictures in the same place.

Paint walls first, woodwork second:

1. Check again to be sure furniture and floors are covered.

2. Open your paint and be sure it's well stirred. (Easiest thing is to buy paint *just* before you use it; most paint stores have mechanical paint "shaker-uppers" to insure perfect consistency.)

3. The first part of the actual painting operation is called "cutting in." This means painting a strip about four inches wide along every edge—around woodwork, corners, and where walls meet the ceiling. A two-inch brush is best. This four-inch strip is necessary because a roller can't work any closer. If you use a PVA (polyvinyl acetate) latex paint, commonly known as water-base paint, it doesn't matter if you paint over a semidried or dried edge so you can do all your "cutting in" in one fell swoop. If you use an oil-base paint, "cut in" as you go along. *(continued)*



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(continued)

4. With the edges painted, fill in the expanses of wall. Just pour some paint in the roller tray, run the roller in the paint to get it well covered (not drippy) and paint.

5. You'll develop your own technique; many people begin by rolling a couple of crisscrosses in an unpainted area, then working toward the already painted area. Also find the speed you like best—not so fast that you spatter, not so slow that you waste time and energy.

6. After the walls are covered comes the woodwork which is all brushwork. But today's top-quality enamels, whether high gloss, semigloss, or eggshell (hardly any gloss), flow off your brush easily, with no drudgery.

7. Use a painting shield to make this part of the job easier. The painting shield, a thin, slightly curved but firm sheet of plastic, aluminum, or steel has a straight edge. With one hand you hold this straight edge against the door frame or the window frame where it meets the wall. Painting with the other hand, you get paint only where you want it! As a safety measure, keep wiping the underside of the shield's edge.

8. Fasten masking tape along the edges of the glass in the window panes. The tape should cover at least an inch of glass—and you can paint quickly, nonchalantly. When you've done all the wood bordering the glass, simply strip off the tape.

9. *Painting sequence for windows:* Paint the rails between panes (muntins) first, followed by the horizontal parts of the frame. Next do the vertical members of the frame. Then raise the lower sash, lower the upper sash so you can do the remaining parts which were previously covered.

10. *Painting sequence for doors:* Do the panels first; next the horizontal members (rails). Finally, paint the stiles (the vertical parts of the door) including all edges—sides, top, and bottom. This complete coverage is to prevent entry of moisture into the wood, which can cause swelling and sticking in warm weather.

11. Paint radiators and riser pipes the same color as the walls to make them inconspicuous. Use the same paint that you used on the walls; metallic paints cut down heat radiation. Paint radiators and heating pipes only when they're cold, keeping them that way until they are completely dry, or paint will discolor.

12. You're almost through. Carefully reseal the paint cans for possible future repairs, thoroughly clean your roller, tray, and brushes. For water-base latex paints you need only soap and water. For oil-base paints and enamels, use turpentine or a prepared brush cleaner. Keep tools in perfect standby condition.

13. Away with the newspaper, back with the furniture and hardware.

14. Look around, beam, and realize that you have a fresh "new" room and have saved at least $100 by doing it yourself! THE END

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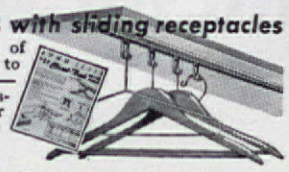
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MAKE BOUQUET BASKETS

It is easy to make artificial and dried flower or fake fruit arrangements in little inexpensive baskets (you can use berry baskets). You will need dried, paper, or silk flowers (artificial corsages are good); oasis—to be used dry; floral clay or sheet moss; and Sobo or Elmer's glue. For anchoring flowers in place use thin flexible wire and tiny florist's picks or green wood picks (spray if necessary). Add velvet or picot-edged ribbon trim. Vary the width to suit the basket and the arrangement. First spray the basket with bright or woodsy color paint. Two thin coats are better than one. Allow 24 hours between coats. When dry, place a piece of floral clay at least one inch thick in bottom, then mold to fit basket. Or use dry oasis cut to fit basket. Some flowers and berries come with strong wire stems. Others you will have to wire by inserting florist's picks (or wood picks) just under flower head. Wire stems permit bending in any position. Start arrangement from center, unless you desire one with a high point at one side, then start at highest point. Insert stems at least one inch into clay or oasis. Keep flowers close together except for open arrangements. Work round center point. Shorten stems as you go outward to rim of basket. For informal arrangements raise or lower flowers unevenly. Use sheet moss to cover open areas—pull—do not cut it apart. Dab Sobo or Elmer's glue on back of moss, press on open areas of clay or oasis. Trim with ribbon bows for a final touch.

For permanent arrangements use plaster of Paris. You'll need a tin liner to fit basket. Fill with plaster to 1" from top. Arrange flowers. Add cold water slowly in corners of liner till plaster looks wet. Let dry. THE END

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(pictured in color on page 6)

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CHEVROLET

Etiquette

(continued from page 33)

of etiquette deserves as firm measures as you dare take!

In stripping away trimmings and restrictions we too often stripped the repose and healthy formality which these things once demanded of our behavior. Today, our clothes are casual, our speech is casual, everything we do is casual. We are gluttons for entertainment and masters of the super-casual party. Whatever you do, keep it casual. Anything goes and bring your friends. The result is a shudder collection of social disgraces. One reason is that in the name of "freedom" we care less and less about prescribed forms of personal conduct. Another is that our social structure is built on economics, and more money is available to more people than before. Just as we've "progressed from tradition," and sons no longer inherit their fathers' businesses, so young people move at a tender age away from the discipline and from the established order of home life.

Freedom of speech, expression and behavior is dinned into young ears with the alarming exclusion of a sense of responsibility. Life will teach them soon enough, it is said. Fine. Is that why so many people crack up under the strain? Human nature needs discipline, rules to be guided by, and an ordered pattern to function in. Are we, in effect, forcing our youngsters to flounder? Then why cry out in amazement when they fail to give their seat to an older person, don't say they're sorry when they break our favorite vase.

As long as we chase our own tails and do not teach by example, we can hardly expect our children to be better behaved than we are. There is a television commercial which illustrates this (without intent, I'm sure). A little boy skids through his meal, then tears out of the house to a fire down the road, or some such thing. Mother looks helplessly first at the state of affairs, then at the camera and wails that she could not retain her offspring long enough for him to brush his teeth. *That's* not her problem. How about teaching the boy to wait until he is excused from the table?

Even Alexander Graham Bell would agree that telephoning is no way to say thank you for a special party or house stay. The charm, wit, amusement, and love expressed in written notes through English literature is lost to our age. With all our labor-saving devices, instant, frozen, packaged, and pre-prepared jiffies, we still seem to lack time for little touches of graciousness and courtesy. Or is it that we lack the interest? One friend of ours who does believe in notes could refuse an invitation with as feeble an excuse as "I'm going to be sick next week," and we would believe her, simply because she went to the trouble of writing it down. It is quite impossible to be gracious on the run.

Our current mood of pressure and rush even permeates our approach to friendship. There was a time when it was considered thoroughly boorish to ask a recent acquaintance what work he did, how much he earned, how much he paid for thus and so, which political party he voted for, his religious beliefs, or age. Today, that's just the beginning and anyone reluctant to answer such questions is likely to be dubbed shy or an oddball. "Tell me all about yourself" is a popular opener. I shiver whenever I hear it, and may I never be inclined to tell. Friendship is a gradual getting-to-know-you, built equally on reticence and remembering. People who become dear to us over the years are those who remember things we said, or that we hate chocolate-covered nuts.

Then there is charm . . . surely an ingredient of etiquette. There is charm that is smooth and suave, that can be learned. It was perfected in 18th-century drawing rooms. We have our own version of it on Madison Avenue. Far from that is the charm which cannot be learned; it is warm, from the heart. We know a wonderfully mad Russian noblewoman whose whirlwind visits created utter havoc. All in the same breath, she would bubble about this one's school, that one's business, a new dress one of us wore, or a painting we had hung in a new place. She found a common level of conversation with old and young alike and we all adored her. At the end of an hour, she usually departed leaving behind her a trail of collapse. Her Christmas and birthday gifts were unique treasures, yet probably less expensive than most things we give nowadays. She painted a patron-saint icon for one of us, or unearthed a valuable leather-bound 18th-century volume for tuppence at a rummage sale.

Even battered and discarded tin cans became candle holders, glazed and painted with miniatures. She had not a penny to bless herself with, but, oh, she was so rich. We rarely saw her more than twice a year and she always remembered every word we had uttered the previous time. Like Alice in Wonderland, the friendship grew and grew over the years because of her thoughtfulness and warmth. The more she gave of her charm, the more she had to spare.

Although we do not often find warmth such as this woman's, I suspect much more of it would be around if we stopped long enough to take a deep breath. Is that perhaps the clue to the happy way of doing things? Stopping long enough to take a deep breath . . . filled with the best of the past? Granted, the Victorians were dipped a mite too deep in starch, corsetry, and ceremony. Often these provided a convenient facade to hide disturbing emotions; prescribed behavior that took over, automatically functioned smoothly however ruffled the interior. In Queen Victoria's time, there was no dearth of emotions . . . just a generally accepted convention that to expose them too readily and too open to view could create embarrassment. Not only embarrassment to the owner of the emotions . . . but to those who were not sharing same! Ceremony certainly made things slower and far more predictable.

Perhaps as we look back, hear, or read about the unreal, almost artificial restraints of the era, we can understand the need for simpler conventions. But we have gone so far the other way. We have done away with all camouflage, exposing an ungainly nakedness in our conduct.

Like all nakedness, it has become boring because it lacks inventiveness. Isn't it time to arrange a love match between these two extremes . . . and produce that magic, etiquette for our time?

THE END

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DINNER IDEAS FOR SUNDAY

Do your Sunday dinners have a sameness about them? Then it's time you did something. Sunday dinners should be an occasion, even when it's just family. Try something delightfully different with meats, salads, vegetables, and desserts. Here are some family menus and recipes designed just for Sundays. You'll find them so simple—and tempting—you'll be borrowing them for the other days of the week!

Honey Glazed Ham
Sweet Potatoes
Springtime Asparagus*
California Salad Bowl*
Hot Biscuits Coffee
Mocha Cream Pie

SPRINGTIME ASPARAGUS

2 lbs. asparagus
¼ c. fine bread crumbs
⅓ c. butter or margarine
1 tbs. chopped parsley

Snap off asparagus stalks as far down as they break easily. Cook in boiling salted water 10 to 12 minutes or until just tender. Sauté bread crumbs in butter or margarine until golden; add parsley. Drain asparagus; top with crumbs. Makes 4 servings.

CALIFORNIA SALAD BOWL

1 small head Boston lettuce
½ bunch watercress
1 c. small, tender spinach leaves
2 oranges, peeled and sectioned
½ mild onion, sliced and separated into rings
¼ c. toasted slivered almonds
Bottled Italian-style dressing

Wash and dry greens. Break into bite-sized pieces. Combine greens, orange sections, onion rings, and almonds in bowl. To serve, toss lightly with dressing. Makes 4 servings.

Veal Roll Continental*
Hot Buttered Noodles
Green Beans and Mushrooms
Lettuce Wedges Coffee
Dutch Apple Crisp Pie*

VEAL ROLL CONTINENTAL

4 lbs. boned and rolled veal shoulder
1 tbs. paprika
1 tsp. salt
¼ tsp. pepper
2 tbs. shortening
1 large onion, chopped
1 c. water
1 chicken bouillon cube
1½ tbs. flour
2 tbs. cold water
1 c. dairy sour cream
Hot buttered noodles

Rub veal well with mixture of paprika, salt, and pepper; brown lightly on all sides in hot shortening in heavy kettle. Add onion; brown. Add water and bouillon cube; cover. Simmer 2½ to 3 hours, or until veal is tender. Remove meat to serving platter; keep hot. Skim excess fat from pan juices. Blend flour to smooth paste with cold water; stir into pan juices. Cook, stirring constantly, until thickened; remove from heat. Stir in sour cream gradually. Serve immediately with veal on noodles. Makes 8 servings.

DUTCH APPLE CRISP PIE

5 large tart cooking apples (about 2½ lbs.), pared, cored, and sliced
1 c. sugar
2 tbs. flour
½ tsp. nutmeg
½ tsp. cinnamon
1 nine-inch unbaked pastry shell
2 tbs. lemon juice
½ c. flour
½ c. (1 stick) butter or margarine
½ c. chopped walnuts or pecans

Heat oven to 400° F. Mix apples, ½ cup sugar, 2 tablespoons flour, and spices. Spoon into pastry shell; sprinkle lemon juice over apples. Mix ½ cup sugar with ½ cup flour; cut in butter or margarine until crumbly; add nuts. Sprinkle over apples. Bake 45 to 55 minutes or until apples are tender. Cool. Makes one 9-inch pie.

Sunday Chicken Bake*
Hot Fluffy Rice Buttered Spinach
Fruit Salad Bowl
Streusel Crumb Cake*

SUNDAY CHICKEN BAKE

1 broiler-fryer (3–3½ lbs.), cut up
1½ tsp. salt
1 tsp. paprika
1 tsp. curry powder
1 tsp. oregano
¼ tsp. pepper
¼ c. butter or margarine, melted
1 c. slivered almonds
1½ c. light cream or half-and-half

Heat oven to 350° F. Wash and dry chicken; arrange in shallow baking dish. Combine seasonings and melted butter or margarine; brush over chicken, coating well. Sprinkle with almonds; pour cream around pieces. Cover dish. Bake 45 minutes; uncover; bake 10 to 15 minutes, or until chicken is tender. Makes 6 servings.

STREUSEL CRUMB CAKE

1⅔ c. packaged biscuit mix
¾ c. granulated sugar
3 tbs. soft shortening
1 egg
¾ c. milk
1 tsp. vanilla
2 tsp. cinnamon
3 tbs. brown sugar
1½ tbs. soft butter or margarine

Heat oven to 350° F. Grease and flour 8x8x2-inch pan. Blend 1⅓ cups biscuit mix and sugar; add shortening, egg, and ¼ cup milk. Beat quickly 1 minute. Gradually stir in remaining ½ cup milk and vanilla. Beat quickly ½ minute. Pour into pan. Mix ⅓ cup biscuit mix with remaining ingredients with fork. Sprinkle evenly over cake. Bake 35 to 40 minutes or until done. Makes one 8-inch cake.

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USE THE MAGIC TOUCH OF THREE FRAGRANT HERBS

Are you one of the many cooks who say you don't use herbs because you don't know how—though you would like to? But you do know how. Think of pepper. Would you think of cooking without it? And it's just a step to learning about other herbs. Consider three you surely know by name—*rosemary*, with its distinctly fresh, sweet flavor; *thyme*, with a warm aromatic and pungent flavor; and *oregano*, which has a flavor that is strong and aromatic with a pleasant bitter undertone. Use them with care and a delicate touch either separately or in combination, for they are most compatible. Here are some recipes using them with meats, vegetables, rolls. When you taste the new zest and flavor they bring to a dish, you will want to do the same for all your cooking. Use your imagination and be a creative cook with just a pinch of herbs.

BARBECUED CHICKEN

¾ c. pure vegetable oil
¼ c. white wine vinegar
1 large clove of garlic, crushed
1 tbs. grated onion
¾ tsp. oregano
1 tsp. salt
¼ tsp. pepper
2 broiler-fryers, cut in quarters

Combine oil, vinegar, garlic, and seasonings. Add chicken; marinate at room temperature 2 hours. Broil, skin side down, 7 to 8 inches from heat, 30 minutes. Turn; broil 15 to 30 minutes or until tender; brush often with marinade. Makes 6 servings.

SURPRISE CORN FRITTERS

⅓ c. all-purpose flour
½ tsp. baking powder
Dash of salt
¼ tsp. leaf thyme
2 eggs, well beaten
1 c. (12 oz.) canned whole-kernel corn, drained
3 tbs. pure vegetable oil

Sift flour, baking powder, salt together. Stir in thyme. Add to eggs; beat smooth. Stir in corn. Drop by tablespoonfuls into hot oil in skillet. Cook over medium heat until golden on both sides. Makes 12 fritters.

ZUCCHINI ITALIAN STYLE

6 small zucchini (about 1½ lbs.)
3 tbs. flour
½ tsp. salt
⅛ tsp. pepper
1 egg, slightly beaten
1 tbs. water
2 tsp. onion juice
½ tsp. oregano
½ c. fine bread or cracker crumbs
½ c. pure vegetable oil
6 large lemon wedges

Wash zucchini well; do not peel. Cut each zucchini into 6 or 8 strips, ½ inch wide. Combine flour, salt, and pepper in shallow pan. Combine egg, water, onion juice, and oregano in second pan. Coat each strip of zucchini in flour mixture; dip in egg mixture; coat with crumbs. Fry zucchini in hot oil, using about 3 tablespoons of oil at a time, until golden brown on all sides. Drain on paper towels. Serve with lemon wedges. Makes 6 servings.

SPRING LAMB STEW

2½ lbs. lean lamb, cubed
2–3 tbs. pure vegetable oil
¾ c. chopped onions
½ clove of garlic, crushed
1 qt. water
½ tsp. rosemary, crumbled
1 tbs. chopped parsley
1 tsp. salt
⅛ tsp. pepper
3 carrots, pared and cut in 1-in. pieces
3 potatoes, pared and cubed
½ c. celery, cut in slices
1 c. cooked peas

Brown lamb in hot oil in heavy kettle or Dutch oven; remove. Add onions and garlic to oil remaining in pan; cook until tender; add lamb. Add water, rosemary, parsley, salt, and pepper. Cover; simmer 1 hour. Add carrots; simmer 10 minutes. Add potatoes and celery; simmer 10 minutes longer. Thicken gravy with 3 tablespoons flour mixed until smooth with ½ cup cold water, if desired. Add peas; heat through. Makes 6 servings.

PARTY MUSHROOM RICE

½ lb. sliced mushrooms
¼ c. finely chopped onion
3 tbs. butter or margarine
1 c. long grain rice
2¼ c. chicken broth
½ tsp. oregano
2 tbs. chopped parsley
½ tsp. salt
⅛ tsp. pepper

Sauté mushrooms and onion in 2 tablespoons butter or margarine until tender. Heat rice with 1 tablespoon butter or margarine in heavy saucepan until golden, stirring constantly. Mix in remaining ingredients, and sautéed mushrooms and onion. Heat to boiling; cover; reduce heat; simmer 15 minutes. Makes 6 servings.

HERBED ROLLS

1 pkg. hot-roll mix
¼ tsp. marjoram
¼ tsp. leaf thyme
¼ tsp. oregano
1 tbs. melted butter or margarine

Prepare hot-roll mix as directed on package adding marjoram, thyme, and oregano to dissolved yeast mixture. Let dough rise and shape into rolls as directed on package. Place on baking sheet; brush with melted butter or margarine. Cover; let rise until double in bulk. Bake at 400° F. 15 to 20 minutes or until browned. Makes 14 to 16 rolls. THE END

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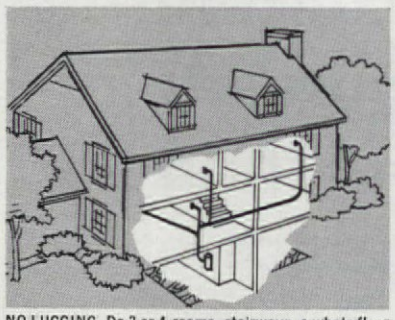
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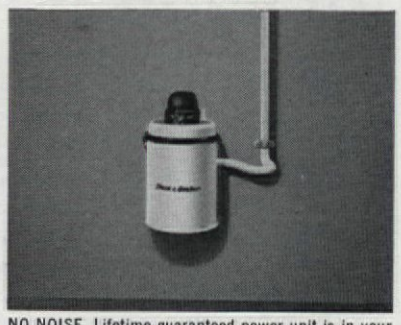
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By KEN KRAFT

STEPMOTHER NATURE



Last summer a child in our neighborhood suddenly became violently nauseated in the yard while her mother was picking roses. Fortunately we are only a couple of miles down the highway from a good community hospital. When a doctor in Emergency questioned the mother, she told him quickly what the child had eaten for breakfast, what toys she had been playing with, the illnesses she had had, exactly where she was when she became nauseated. But it was the answer to the last question that gave the doctor his clue: The little girl had been playing near a boxwood hedge. It was that simple. The leaves and twigs of beautiful boxwood can be toxic when eaten.

Diagnosis is almost always difficult in cases of plant poisoning, doctors say. Those most in danger are in the under-three group. But even though adults' greater physical bulk is a help in resisting poisons, they are far from immune from this hazard.

A couple of years ago my wife was pruning shrubbery. After a while she discovered she wasn't seeing very well. She came in the house, found she had to hold onto furniture to keep from falling. Then she looked in a mirror and the pupil of one eye was immense—the iris seemed *all* pupil. At this point she told me she had been pruning the shrub called deadly nightshade and a tiny bit of leaf had fallen into her eye for just a few moments. "Well, your eye looks like mine did when the eye doctor used belladonna on it," I said, and we looked it up in the dictionary:

> belladonna: 1. a poisonous solanaceous plant, Atropa belladonna; deadly nightshade. 2. a poisonous drug from this plant.

The amount of poison was so small in this case that there were no lasting effects, but even so, it took three days for the eye to return to normal.

The castor bean plant, valuable commercially for castor oil, has big, glossy, interesting leaves and grows quickly to form an ornamental background. Its seeds are like patterned jellybeans—just the kind of thing children love to get their hands on. Yes, and they contain ricin, one of the most violent poisons known. About the only saving grace here is that you must chew the seeds in order to release the poison.

Poisonous plants are nothing new, of course. Remember the hemlock that killed Socrates? Water hemlock is related to it and is also dangerous. Not many plants are 100 percent poisonous—roots, stem, leaves, sap, bark, flowers, and seeds—but the oleander is. Less than half an ounce of fresh leaves is enough to kill a horse or mule, and in fact it is called the horse-killer plant in India. It isn't dangerous to touch, but smoke from burning it can bother some persons.

Lily of the valley is another all-poisonous plant. Iris rhizomes are toxic and so are many bulbs, among them narcissus, amaryllis, star-of-Bethlehem, spider lily, and the belladonna lily.

Some berries need watching too, including English holly berries and those of privet, European bittersweet, English ivy, mistletoe, daphne, and Jerusalem cherry.

Azalea and rhododendron leaves may bother you as well as primrose leaves and stems and leaves of philodendron. Dieffenbachia seguine, or dumb cane, has in its stems and leaves a powerful poison that can cause corrosive burns if eaten and is capable of injuring the heart.

Following is a list of some of the more common plants that contain especially poisonous substances. For more information, here are three good sources: your county agricultural agent, your state agricultural experiment station, and your local public library.

Common Name Of Plant	Poisonous Parts
Belladonna	All parts
Christmas rose	All parts
Colchicum	Leaves
Castor bean	Seeds
Daphne	Leaves, bark, fruit
Foxglove	Leaves
Golden chain	Leaves, seeds
Larkspur, delphinium	Young plants, seeds
Lily of the valley	All parts
Lupine	Seeds
Monkshood	All parts
Narcissus	Bulbs
Oleander	All parts
Opium poppy	Unripe seed parts
Yew	Seeds, leaves

If your child does eat a poisonous plant, don't panic. But do call or go to a doctor with him. For immediate first aid here are three important rules to remember:

1. If the child is conscious, encourage vomiting. A quick and simple way: Gag him by putting your finger down his throat.

2. If he isn't breathing, use artificial respiration. Mouth-to-mouth type is most efficient.

3. Keep him warm, keep him as quiet and calm as you can, and don't leave him alone. THE END

CHEESECAKES TO MAKE YOU FAMOUS

There are many restaurants and bakeries across the country that have built their reputations around their fabulous cheesecakes. So why not you? Here are three taken from our tested-recipe files to help you prove your mettle. Two are baked and one is refrigerated. Two are made with cottage cheese, one with cream cheese. Try one soon.

CREAMY CHEESECAKE

Preparation time: 20 min.
Baking time: 1¼ hrs.

2 c. graham-cracker crumbs (about 24 crackers)
1 tbs. sugar
½ c. melted butter or margarine
4 egg yolks
¼ c. sugar
¼ c. sifted all-purpose flour
2 lbs. cottage cheese, sieved
1 tsp. grated lemon rind
1 tbs. lemon juice
2 tsp. vanilla
½ c. heavy cream
4 egg whites
¼ c. sugar

Combine cracker crumbs and 1 tablespoon sugar in small bowl; stir in melted butter or margarine; press evenly on bottom and sides of buttered 8-inch springform pan; chill. Beat egg yolks in large bowl; beat in ¼ cup sugar; continue beating until thick and light. Stir in flour, cottage cheese, lemon rind and juice, and vanilla; blend in cream. Beat egg whites in medium-sized bowl until frothy; beat in ¼ cup sugar, a tablespoon at a time; continue beating until mixture stands in stiff peaks; carefully fold into cheese mixture; pour into crumb-lined pan. Bake at 325° F. 1 hour and 15 minutes or until browned on top. Turn off oven heat; open oven door; let cake cool in oven 1 hour. Cake will shrink slightly as it cools. Remove from oven; cool thoroughly on wire cake rack before removing from pan. If desired, garnish with additional sieved cottage cheese put through pastry tube; sprinkle with chopped pistachio nuts. Makes 12 servings.

EASY PEACH CHEESECAKE

Preparation time: 35 min.
Chilling time: 3 hrs.

Crust:
¾ c. graham-cracker crumbs (about 9 crackers)
2 tbs. melted butter or margarine
2 tbs. sugar
Filling:
1 tbs. grated orange rind
2 tbs. unflavored gelatin
⅔ c. sugar
½ c. orange juice
2 egg yolks, slightly beaten
3 c. cottage cheese (1½ lbs.) sieved
1 can (1 lb. 13 oz.) sliced cling peaches, well drained
2 egg whites
¼ c. sugar
1 tbs. lime or lemon juice
1 c. dairy sour cream
Maraschino cherries

Blend crust ingredients together; press on bottom of 8-inch springform pan; chill. Grate and reserve orange rind. Mix gelatin and ⅔ cup sugar; stir in orange juice and egg yolks. Cook over medium heat, stirring constantly, until mixture just comes to boil; cool. Stir in cottage cheese; chill until it begins to set. Dice enough peaches to make 1 cup; reserve remainder. Beat egg whites until foamy; beat in sugar slowly; continue beating until stiff. Fold egg whites, orange rind, lime or lemon juice, sour cream, and diced peaches into cheese mixture. Pour into pan; chill 3 hours, or until set. Top with more sour cream, reserved peaches, and cherries. For an extra, pretty touch, garnish around sides of cake with thin lime slices, if desired. Makes 10 servings.

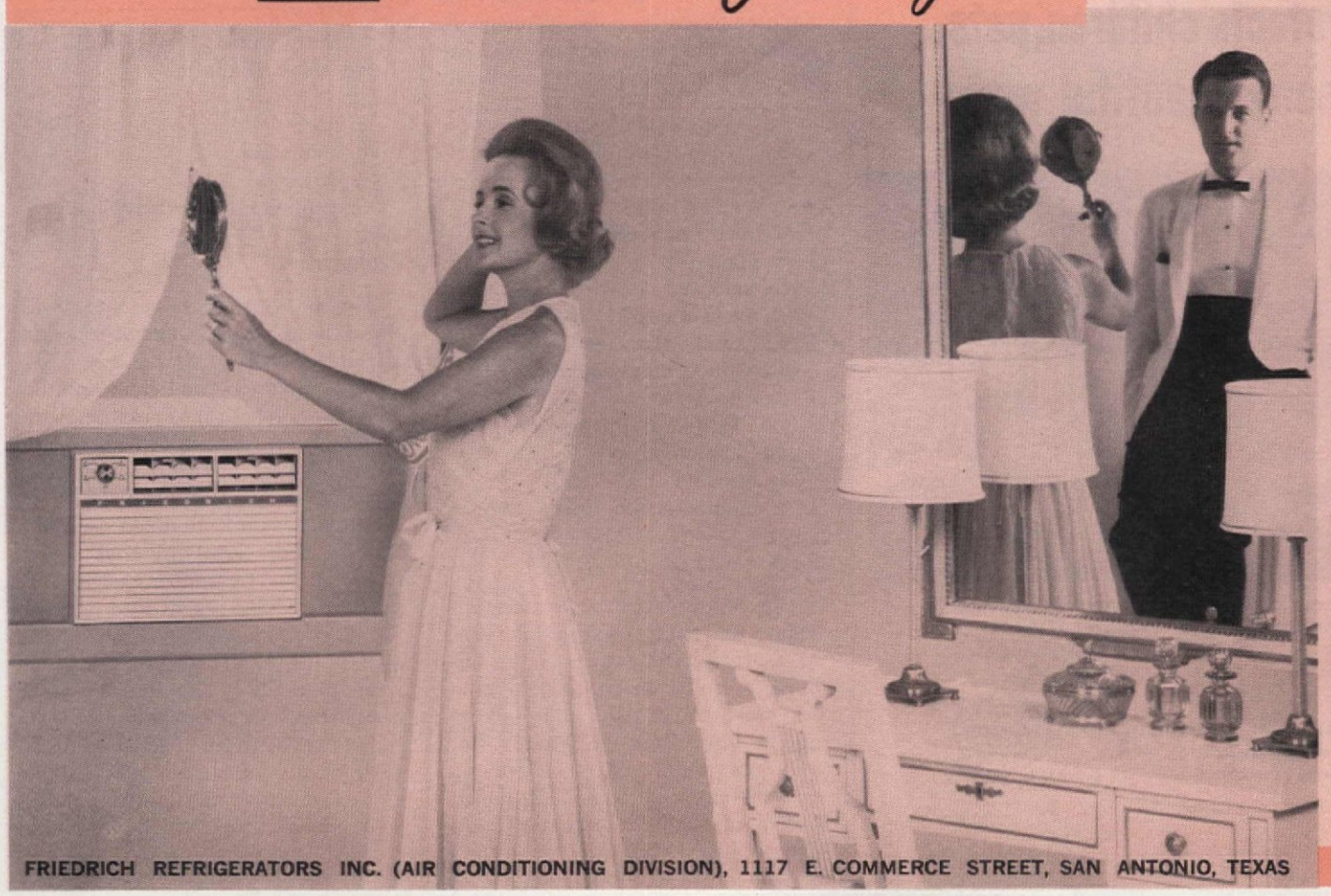
PINEAPPLE CHEESECAKE

Preparation time: 40 min.
Baking time: 1½ hrs.

1 c. graham-cracker crumbs (about 12 crackers)
¼ c. sugar
¼ c. softened butter or margarine
3 tbs. cornstarch
¼ c. sugar
2 cans (8¾ oz. ea.) crushed pineapple
1 tbs. lemon juice
2 pkgs. (8 oz. ea.) cream cheese
¾ c. sugar
3 large eggs, separated
½ tsp. grated lemon rind
1 pt. (2 c.) dairy sour cream

Heat oven to 375° F. Blend graham-cracker crumbs, ¼ cup sugar, and butter or margarine. Press firmly on bottom and sides of 8- or 9-inch springform pan; bake 8 minutes; cool. Combine cornstarch and ¼ cup sugar; stir in pineapple with juice. Cook over medium heat, stirring briskly, until thickened and clear; cool; stir in lemon juice. Spread pineapple mixture evenly over bottom of crumb crust. Heat oven to 325° F. Beat cheese, ¾ cup sugar, and egg yolks in electric mixer until blended and smooth. Beat in rind and 1½ cups sour cream (reserve ½ cup for garnish). Beat egg whites until stiff but not dry; blend into cheese mixture; pour carefully on top of pineapple layer. Bake 1½ hours or until set and brown. Turn off oven heat; open oven door; let cake cool in oven ½ hour. Top of cake will crack during baking but will settle as cake cools. Remove from oven; cool thoroughly; chill. Before serving, remove from pan. Garnish with sour cream and with pineapple slices and Maraschino cherries, if desired. Makes one 8- or 9-inch cake.

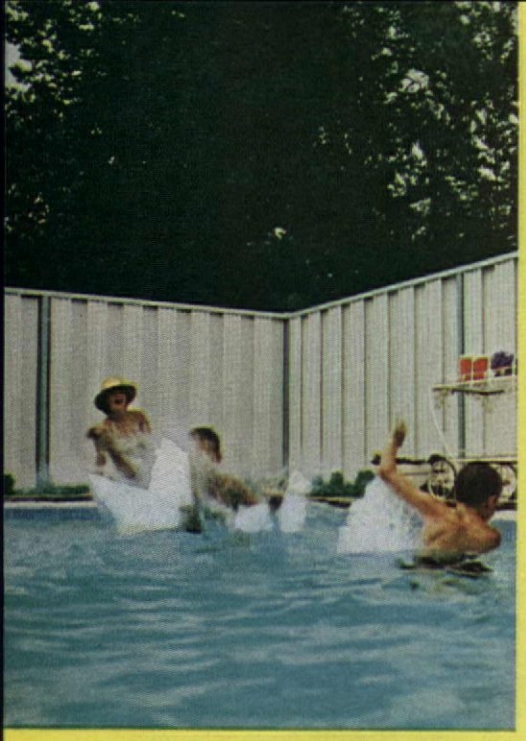
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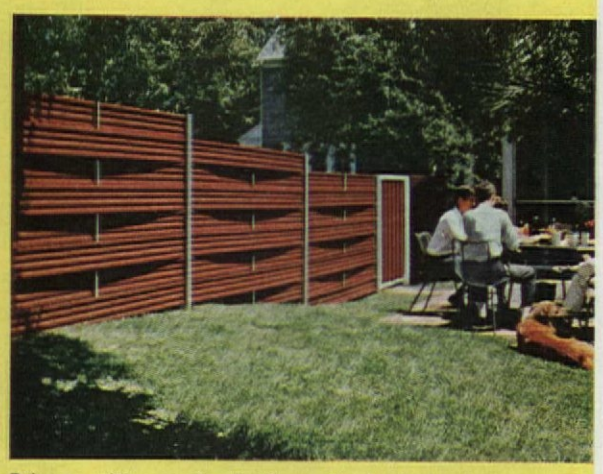


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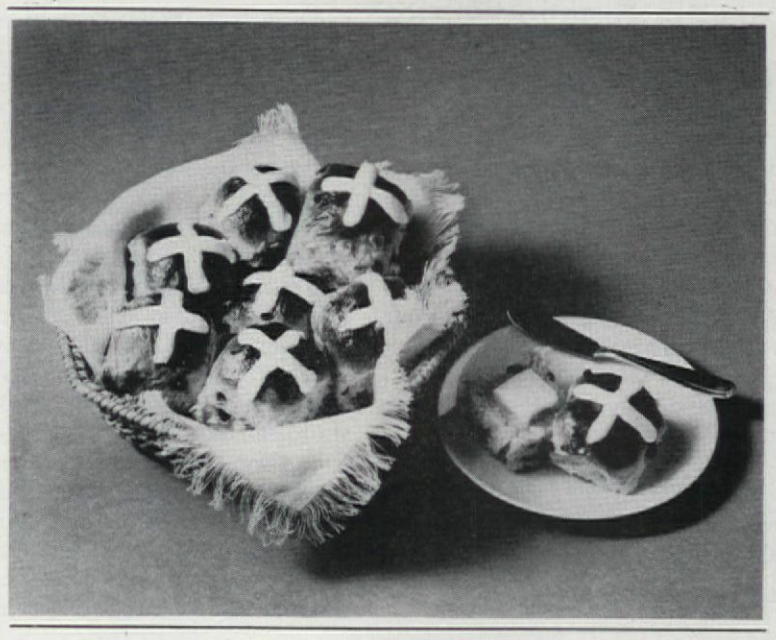
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HOT CROSS BUNS



"One a penny, buns
Two a penny, buns
One a penny, two a penny
Hot cross buns!"

This, or a variant, was the cry that ushered in Good Friday morning in 18th-century England. The Chelsea district of London was famous for its buns for more than a century and a half. The old Chelsea Bun House, where they were made and sold, became a great meeting place on Good Friday morning. It is said that as many as fifty thousand persons called for buns and some two hundred and forty thousand hot cross buns were sold in a single day.

Today, we don't hear the vendor's cry nor do we keep the custom of hot cross buns only for Good Friday. They appear in our bake shops or are baked at home all through Lent. For you who wish to bake these time-honored buns here is a recipe for making them the standard way and one using a package of hot-roll mix.

OLD-FASHIONED HOT CROSS BUNS

¾ c. scalded milk
½ c. butter or margarine
¼ c. sugar
1 tsp. salt
¼ c. warm water (105°-115° F.)
1 pkg. active dry yeast or
1 cake compressed yeast
1 egg
3½-4 c. sifted all-purpose flour
½ tsp. cinnamon
½ c. currants
½ c. candied citron, finely chopped
1 egg
2 tbs. water

Combine milk, butter or margarine, sugar, and salt; cool to lukewarm. Measure warm water into large bowl; sprinkle or crumble in yeast; stir to dissolve. Add milk mixture; add 1 egg. Beat in 2 cups flour and cinnamon. Mix in currants and citron. Work in enough flour to form a soft dough. Turn out on lightly floured board. Knead 5 minutes or until soft and smooth. Place in greased bowl; turn dough over. Let rise in warm place (85° F.), away from draft, about 1 hour or until doubled in bulk. Punch down; divide in half. Cut each half into 9 portions; shape each into smooth round roll. Place in greased baking dish ½ inch apart. Cover; let rise in warm place 45 to 55 minutes or until doubled in bulk. Cut shallow cross in top of each with tip of scissors. Brush with mixture of egg and water. Bake at 375° F. 20 to 25 minutes or until golden brown. Cool on wire racks. Make Confectioners' Sugar Frosting: Blend until smooth 1 cup sifted confectioners' sugar and 2 tablespoons water. Pipe frosting into crosses on tops of buns. Makes 18 buns.

ROLL MIX HOT CROSS BUNS

¾ c. warm water (105°-115° F.)
1 pkg. hot-roll mix
1 egg
¼ c. sugar
½ tsp. cinnamon
½ c. currants
¼ c. candied citron, finely chopped
1 egg
2 tbs. water

Measure warm water into bowl. Sprinkle in yeast from hot-roll mix; stir until dissolved. Stir in 1 egg. Mix sugar, cinnamon, and flour mixture from package; stir into yeast mixture; blend well. Mix in currants and citron. Cover; let rise in warm place (85° F.) away from draft 50 to 60 minutes or until doubled in bulk. Turn out on lightly floured board; knead about 1 minute. Cut into 12 portions; shape each into smooth round roll. Place in greased baking dish ½ inch apart. Cover; let rise in warm place about 45 minutes or until doubled in bulk. Cut shallow cross in top of each with tip of scissors. Brush with mixture of egg and water. Bake at 375° F. 20 to 25 minutes or until golden brown. Frost as above. Makes 1 dozen buns. THE END

HOW YOU CAN AFFORD FINE ART

By Jeanne Schonberg

America has the art bug, and it's a bug that infects the imagination, inflames the senses. As a small measure of its hardiness, consider this single staggering statistic: In 1946 exhibits in New York City art galleries opened at the rate of about 30 a month; in 1963 there were about 60 new shows *every week*.

Under the circumstances, it seems incredible that the form of *fine* art which the average American can afford remains the least known and appreciated. If you doubt this, ask the next few people you meet: "What is a print?"

Most people think of a print as a reproduction of a famous painting. That Mona Lisa over the sofa and that Degas ballerina in the hall, the endless streets of Utrillo and the bridge of Van Gogh. These old friends, surprising as it seems, are the perpetrators of the Great Print Muddle.

The confusion is easily explained. The word *print* is commonly used to describe any picture *made in multiples*, whether *produced* by the hand of a creative artist or photomechanically *reproduced* (copied). Thus the Metropolitan Museum of Art may announce "new additions to the print collection" (a Rembrandt, perhaps, a Goya and a Daumier) and, with complete aplomb, simultaneously advertise that its home-study textbook contains "144 full-page color prints." One kind of print is obviously an art treasure, the other an inexpensive educational aid. The layman senses the disparity, but is still generally unaware that fine art by contemporary printmakers is available at realistic prices. (Out of 165 jury-selected prints shown in a recent major exhibition, 110 were under $75.)

The Print Council of America has introduced the term "original print" in an attempt to distinguish between a *work of art* and a reproduction. At first blush the phrase seems paradoxical. How can there be more than one of an original? Here's how: Make five thumbprints on the nearest windowpane. Now, which one is the "original"?

Clearly, *each* fingerprint results from direct contact with your skin and faithfully reflects the design provided by nature. In art, the physical principle is the same. The important difference is that the image is created by an artist on a plate, stone, wood block or other material for the sole purpose of producing an original print. In addition, to qualify as an "original print" according to Council standards, the transfer of the design from the original material must be made by the artist or under his supervision; the finished print must be approved by him. A reproduction of Da Vinci's *The Last Supper* obviously cannot meet this test.

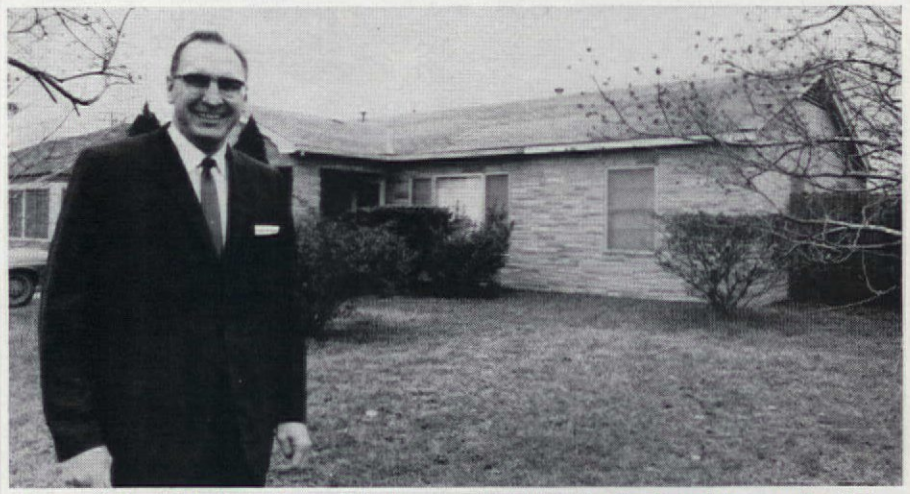
Having established that a fine print is not a reproduction, it is important to emphasize that neither is it an *imitation* of a painting. With the widespread use of color printing in the 20th century, prints have indeed acquired a closer superficial resemblance to paintings. But their interest and vitality is in their own unique qualities, derived from the particular materials of printmaking. Their lower cost should never obscure the fact that they are made with as much imagination, skill, labor, and love as oil paintings. If a printmaker produced only one impression from his plate, the cost of his time and labor alone would often far exceed that of a painter in oils (other things being equal, of course). It is *only* because of the inherent capacity of the medium to produce multiples that the price of each print can be a fraction of the total value of the artist's achievement.

Despite this multiple production, there is little likelihood that you will see your own cherished print in the house next door. For original prints are made in limited editions, currently averaging about 75. With the possible exception of some work produced on copper plates, such limitations are not usually determined by aesthetic considerations. They are arbitrarily set by the artist or dealer and clearly appeal to the purchaser's desire for exclusivity. Furthermore, they are of interest to the investment-minded because they increase in value as they become more scarce. "In oils," someone has caustically remarked, "collectors buy names; in prints they buy numbers."

The numbers in question usually appear as a fraction under the left-hand edge of the picture and indicate the size of the edition and the order of the proofs. The fraction 28/50, for example, means that the proof is number 28 in an edition of 50. The mere fact that a

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Mr. Clarence Tresler of Houston, Texas tells how easy and economical it is to enjoy the benefits of General Electric Central Air Conditioning.



"Many folks think that air conditioning a house takes lots of money and means your home is all torn up," says Mr. Tresler. "Actually, if you have forced-air heat like we do, the job can be simple and inexpensive." The Treslers' home, at 3707 Broch Street in Houston, has five rooms, with two bedrooms, and 1450 sq. ft. of living space.



"I'm in the refrigeration business," Mr. Tresler adds. "So when it came to central air conditioning, I chose General Electric, because it's reliable. In three years, our 2½-ton system hasn't needed one service call."



And from Mrs. Tresler, in her attractive paneled kitchen: "I practically never used to bake in the summer until we got G-E air conditioning. Now, I think nothing of it —even when it's hot and humid outside."



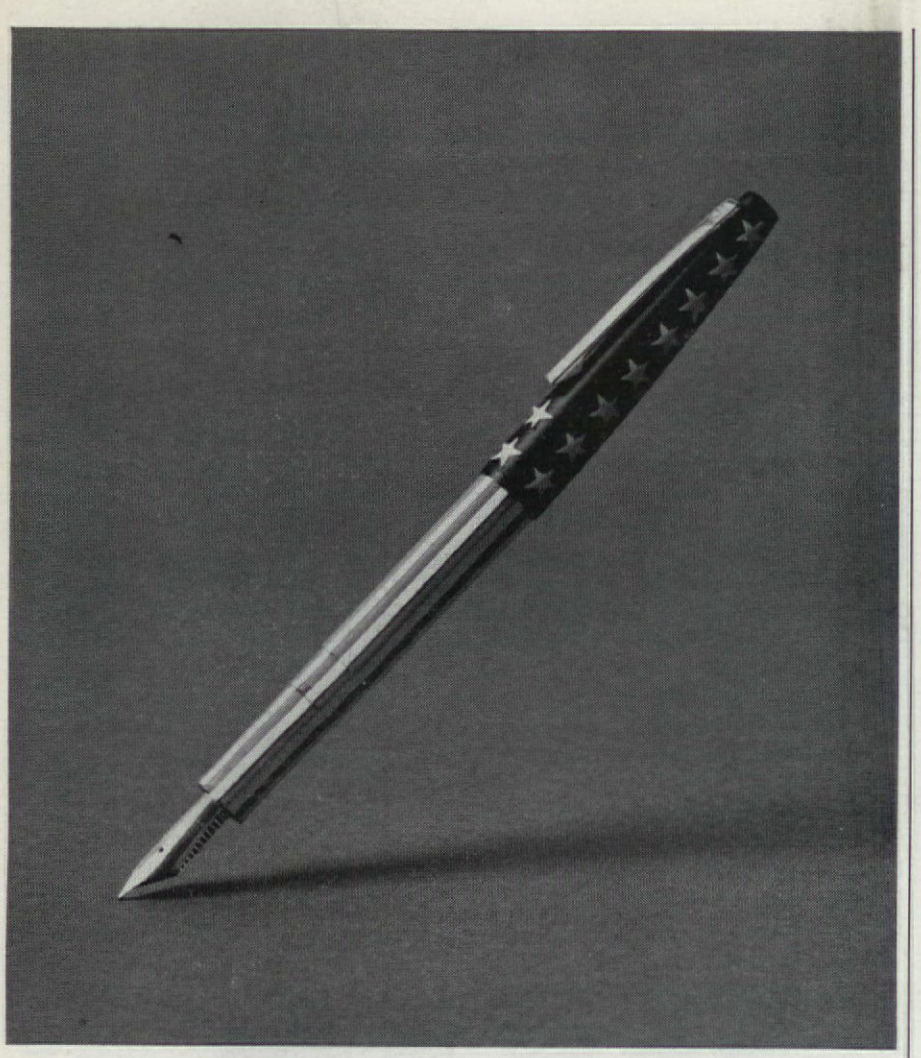
Mr. Tresler: "Two of the biggest things we've found about G.E. are even temperatures and operating economy. Our electric bills have averaged $25 a month. The air conditioning cost as low as $12 a month."



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number is ascribed to each print appears to invest it with significance. The bare truth is that earlier proofs are not necessarily superior, nor are those marked "artist's proof" of greater intrinsic value than others in a series. For this reason a handful of iconoclastic artists refuse to number their prints. But the custom, by and large, persists and the penciled fractions have become almost as much of a hallmark of the original print as the artist's signature. The value placed on rarity by the purchaser—and the consequent economic advantage to the artist, who, after all, has to eat too—will undoubtedly regulate the production of original prints for some time to come. Besides, artists get restless from doing too many prints from one plate; they want to get on with new ideas.

The major categories of original prints are familiar by name, but the actual techniques are often obscure to laymen. Whole books have been written about each of them. Simply stated, *woodcuts*, *etchings*, and *engravings* depend on the creation by the artist of irregular surfaces on wood or metal. The design for a *lithograph*, on the other hand, is drawn onto a very smooth stone with a special crayon or brush, and the stone then treated so that only the design and not the blank spaces becomes receptive to printing ink. *Serigraphs* (known as "silk screen prints" when commercially produced) are made by a stencil process. A piece of porous silk is stretched on a wood frame and portions covered with a glue which "stops up" its pores. When ink is spread over the entire surface, squeegee fashion, it is forced through the fine silk but not in the stopped-up areas, and the design appears on the paper below.

In all of these processes (and their variants) the artist must mentally project a final result as he manipulates his material. To complicate things, his final print, in most cases, is a mirror image of his working design. How will it look on paper? Even the master printmaker is sometimes surprised. Printmaking makes enormous demands on the concentration, discipline, and technical skill of the artist. But basically he makes prints because the materials of the medium suit his artistic purpose—just as one sculptor best expresses himself in marble while another has an affinity for clay. When the printmaker has put away his knives, chisels, needles, acid baths, fixatives, rollers, and squeegees, there is a breathless moment when the first proof is pulled and he is confronted with his final artistic statement. "It's a profound experience," says one artist, "and it happens every time, even after all these years. It's like giving birth."

WHERE TO FIND OUT MORE ABOUT PRINTS

Many museums have permanent print collections and some run regular or sporadic exhibitions. While they do not generally make direct sales, they give prices and artists' addresses. Colleges, universities, and libraries also furnish information on prints and sponsor exhibitions, lectures, and sometimes demonstrations.

The Print Council of America (527 Madison Avenue, New York City) carries on services of many kinds to institutions, artists, dealers, collectors, and the public. It publishes books, pamphlets, and a Print Exhibitions Calendar, and assembles print exhibitions for special events and purposes.

The International Graphic Arts Society is a nonprofit enterprise which sells prints to members by mail order and at its New York City headquarters (111-½ East 62 Street). Members receive periodic catalogs; but if you live in the vicinity of Chicago, Los Angeles, Minneapolis, Philadelphia, San Francisco, Dallas, or Washington, D.C., you can see the actual prints in those cities before placing your order.

The Pratt Graphic Art Center, also in New York City, (831 Broadway), is another membership group. It offers primarily the work of "Artist's Proof," a handsome and substantial magazine devoted to prints, issued twice a year.

Print clubs exist in other parts of the country and may be located through your museum or the Print Council. The Philadelphia Print Club at 1614 Latimer Street in that city is the oldest and perhaps most active.

Private galleries specializing in prints are but a handful, though their number is growing. In New York the oldest and best known are Weyhe, FAR, Kennedy, Peter Deitsch, and Associated American Artists. An increasing number of top-drawer galleries are instituting small print collections. (If you see a painting you like but can't afford, ask if the same artist makes prints.)

Original prints are sold in bookstores, department stores, and picture-frame shops, with variable expertise. Auction rooms and curio shops are good places to stay away from unless *you're* an expert. The Print Council has recently prepared a nationwide list of dealers who have pledged to adhere to a code of ethics in the sale of prints and make efforts to educate the public about this form of fine art.

The best education, of course, is "print watching," a fascinating pastime. The art bug stops at nothing. THE END



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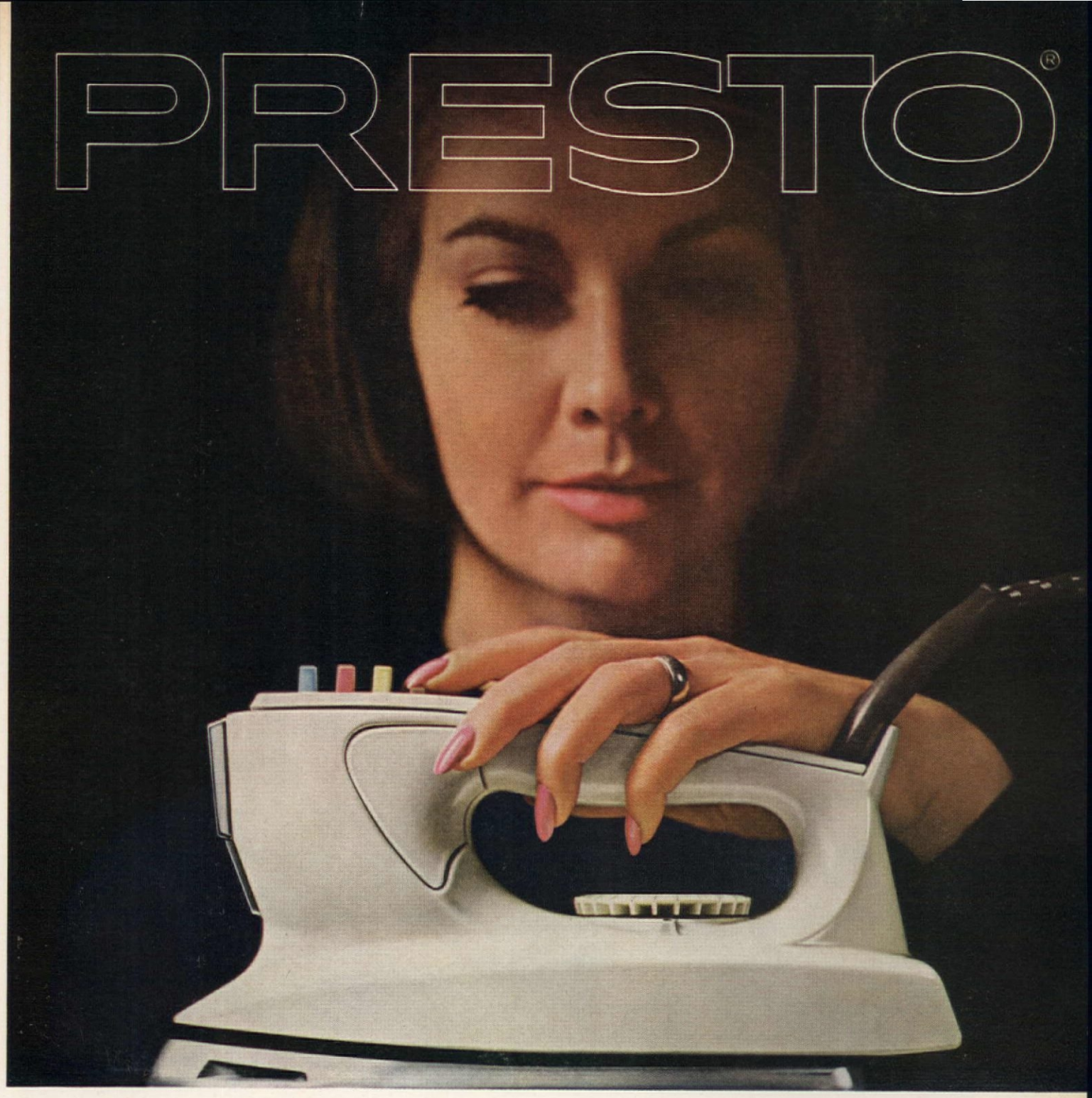
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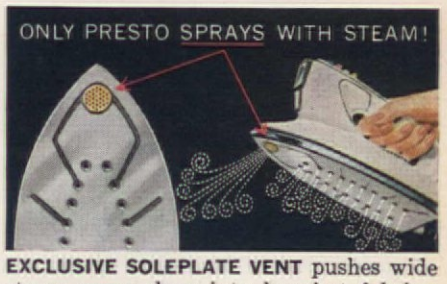
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More About Our Cover

(continued from page 3)

The "new naturals" is our name for the newest of all furniture finishes which somehow manage to look like no finishes at all . . . yet very urban. This look is making news as in this Founders group. Equally new, the dark wall color. The shaggy area rug is at Lord & Taylor, N.Y.C., as are other accessories. *La Grive*, the oil painting by Paul Pradier, is from the Beilin Gallery, N.Y.C. Wastebasket is from The Incurable Collector, N.Y.C.

SHOPPING INFORMATION

ELEGANT KITCHEN Pages 56, 57: Cabinets—Mutschler Bros. Oven, cooking top, sink—Caloric. Refrigerator—Revco. Dishwasher—KitchenAid. Carpet—Roxbury. Lighting—Moe. Pan—Wear-Ever. Furniture—Dux. Radio—Zenith. Drink dispenser—Hinckley & Schmitt. Casserole—Corning. Brick wall—Cavrok. Counter tops—Textolite.

THE NEWEST! Page 39: "Lozenge" rug—Bigelow-Sanford, Inc. Tin tree—Phoenix Pan-American Shop. Bonnet—Lo Mejor de España. Page 40: Silver—Waters Interiors. Middleburg, Va. Rug—Stark. Page 42: Glasses—Pasco. Page 43: Olive green glass—Design Research. Rug—Cabin Craft. Metal flowers—Flairtime by Silvestri. Page 44: "Talbot" bedspread fabric—Goldenheim. Page 45: Spanish spread—Nettle Creek.

How to Choose Your Life Insurance

(continued from page 16)

fixed-premium feature, it also builds up cash values. During the policy's early years the premiums are larger than the amount needed to cover the mortality risk. The excess premium dollars are accumulated at interest in a reserve fund, for the time when the fixed premium will no longer cover the mortality risk. To get at that reserve money, the policyholder has either to surrender the policy for its cash value or borrow against it.

In "whole life" policies, which offer the most protection per premium dollar of any permanent form of insurance, cash values grow rather slowly. In the policy's early years they are valuable mainly as protection against the policy's lapsing because of some temporary family financial crisis or an oversight. Later, they can serve as an emergency fund and, eventually, as a source of capital for major expenses.

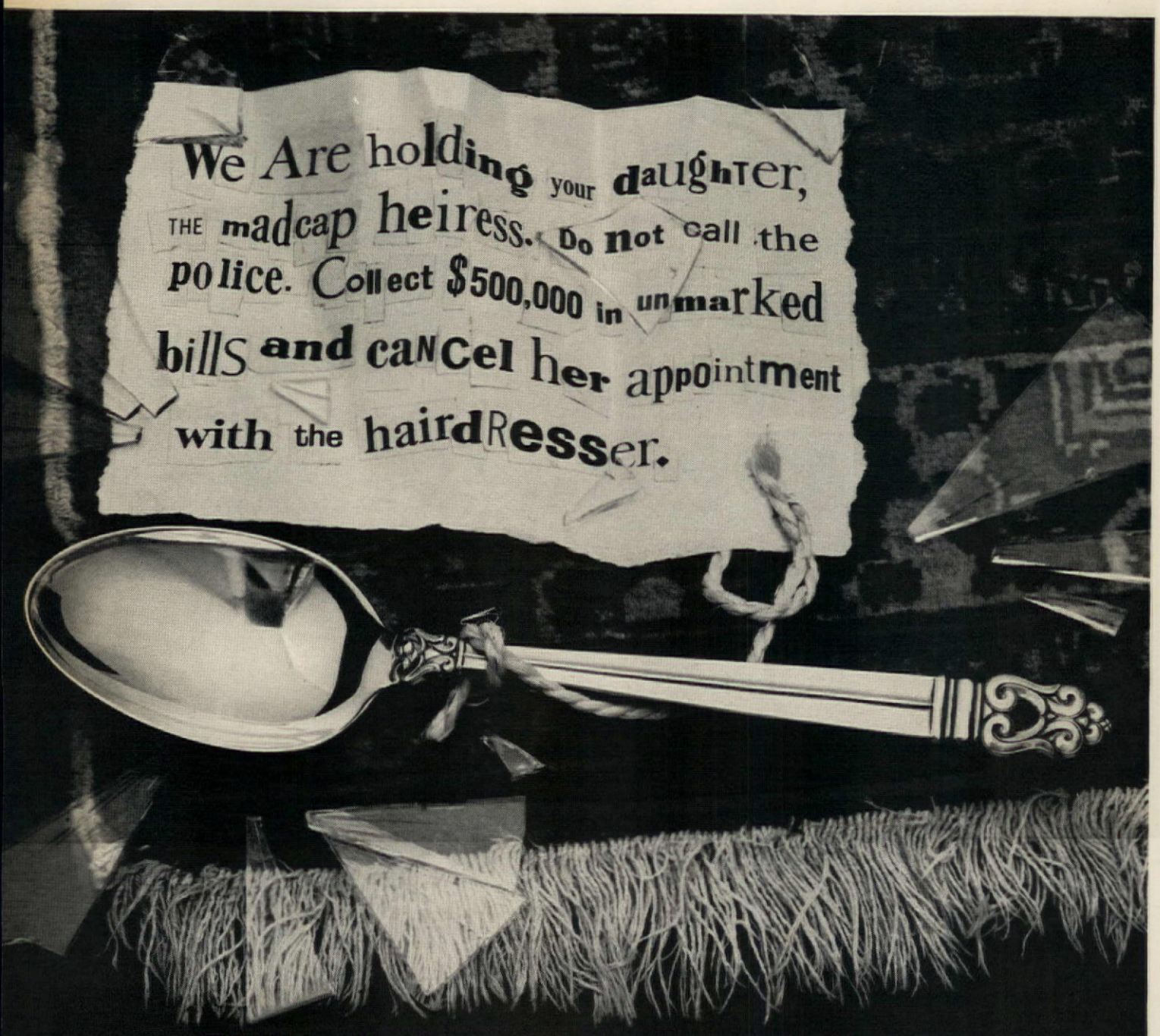
The "family income rider" is a form of term insurance (temporary protection without cash value) intended to provide a regular income to supplement Social Security during the children's dependency period only. It's included in the Harris policy because it can add a lot of protection for relatively few premium dollars. If Jim should die within 20 years from date policy was bought, the rider guarantees Ruth $100 a month for the remainder of the 20-year period. Its cost: about $45 a year, on top of the $140 premium for the bare policy.

Some financial counselors—a minority, to be sure—advise young couples to put all their insurance dollars into term policies, the cheapest form of insurance. According to their point of view, the disadvantages of term insurance (in general, no cash values and steeply rising premiums at each renewal) are more than offset by these gains: it can be converted later to permanent cash value insurance and meantime offers protection at about a third the cost of "whole life."

There's just one catch—human nature. Most term insurance never does get converted to permanent policies, and it takes admirable self-discipline to bank regularly the savings in premiums.

Nevertheless, term insurance does have an important place in family insurance planning, especially for young couples long on responsibilities but short on cash.

In recent years, life insurance companies have developed a new wrinkle that underscores the value of a permanent policy as the foundation of family financial security. It's called "guaranteed insurability" and works like this: added to a permanent policy, this rider generally guarantees the policyholder the right to buy additional policies of the same type and size (or smaller) at three-year intervals, until his late thirties. What he gets is a guaranteed option to buy, regardless of his health or occupation. If he chooses to skip one option or so, he still retains the remaining ones. He never has to prove he's insurable, never even has to fill out a medical form. The cost of this benefit is modest—about $15 a year in Jim's case—and it's worth it for a young man who'll be building his insurance estate over the years. If no health



Mr. Beecham sighed. Pamela was in another scrape. This was no hoax. That Royal Danish serving spoon was part of the new sterling service she was taking to Newport.

How proud she was of its handsome Viking boldness. Yet, even with its regal Scandinavian type design, it looked as classic as a Greek column.

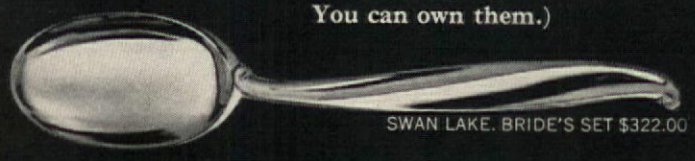
But, no sense wasting $500,000. No one could hold Pamela for long.

Nor did they. She escaped. Threw herself a huge welcome home party in the ballroom. And her Royal Danish sterling flatware gleaming on the long buffet out-glittered even the glittering chandelier.

But that's no surprise. The International Silver Company makes it.

The Bride's Set, a 44-piece service for eight complete with walnut chest, is only $356. It would cost $421 in open stock. You save $65.

(Some say the sterling pattern in this story was Swan Lake. Others claim it was Rhapsody. Not so. Although both are greatly favored by madcap contemporaries. The International Silver Company makes them. You can own them.)



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RHAPSODY. BRIDE'S SET $322.00

Royal Danish in International Sterling

The International Silver Co., Meriden, Conn. Prices do not include taxes.

All Patterns made in U.S.A.

problem develops, he is free to choose whatever insurance he wants, from whatever company he wishes. But if something should happen, the company that sold him his first policy must sell him more of the same—up to a total of $60,000 with no questions asked.

What has the Harris family bought for its $200 a year? First, a total of $18,000 of protection (including the group insurance). In the event of Jim's death, this will help tide the family over the readjustment period and probably leave something over for future emergencies. Then, Ruth would have the $100 a month to add to her widow's benefits under Social Security, until their child was twenty. But that would not be enough to keep the family at its present standard of living, or in its own house.

Those two problems should be the first order of business in the next stage of the Harris plan. It's now three years after the purchase of the first policy. Jim has had a couple of salary increases, so he can now allocate an additional $200 a year for greater security. His family has grown. With two children, Ruth will need more income; owning the house free and clear would be a blessing.

A mortgage policy covering their remaining principal (assuming the mortgage has 20 years left to run) costs about $50 a year. Of course, this type of policy is for protection only and does not provide cash values.

With the house taken care of, the remaining $150 a year goes to buy another $10,000 whole life policy. This time, however, the face amount would not be paid in a lump sum, but over a ten-year period; that would add about $100 a month to the family's guaranteed income. This is accomplished simply by electing a "*settlement option*" that puts the death benefit on an "installment" basis (earning interest on the portion still to be paid out). To give flexibility, Ruth has the right to make withdrawals at her own discretion.

Jim and Ruth can feel confident that the family's financial security is reasonably protected against the possibility of Jim's death. Still to be taken care of: Providing for the children's education, building up greater savings for retirement, and adding some measure of protection on the other members of the family.

Now for the third stage. Jim is 32, and his career has come along right on schedule. Now that he's earning over $10,000, he feels it's time to start fattening up the children's college fund. His oldest is already in school and there are two others to be provided for. College costs, he knows, are already past the $2000-a-year-mark, on the average, and might be a lot higher in a few more years.

Jim and Ruth put their heads together and decide that with a little effort they can add $170 a year to their insurance outlay. But that alone won't get them very far. So they decide, after talking things over with their agent, that the "family income" rider on their first policy has done its main job: giving maximum protection during the early years of marriage when the children were too young even for nursery school and Ruth needed an income sufficient to let her stay home. By dropping the rider, an additional $45 a year is freed for other uses. Now they have a total of $215 a year—enough for a $10,000 "*family policy.*"

Since it was introduced, this type of policy has grown in popularity until it now accounts for about a fifth of all new insurance purchased. A family policy combines a "whole life" portion (on the man of the family) with lesser amounts of term insurance for Ruth and the children. The policy would add a total of $18,000 to the family's insurance protection: $10,000 on Jim's life, and $2000 on Ruth and on each of the children. Actually, the cost of the term insurance is modest: the "whole life" portion would cost about $200 a year.

The value of having at least some insurance for Ruth should be self-evident. In fact, many insurance people would think $2000 woefully inadequate, considering the cost of replacing even a small part of her services as homemaker, family chauffeur, nurse, and laundress. But, as we said, the basic job of insurance is to protect against the major financial hazard. If forced to choose between better coverage on the husband and a realistic amount of insurance on the wife, the husband's insurance should usually get the nod. The same is true in regard to juvenile insurance. A small amount of coverage, such as is included in a family policy, is a useful addition to the overall financial program of the family. But modern insurance practice tends to discourage buying larger policies for the children unless and until the husband has sufficient insurance of his own.

With the addition of the family policy (and dropping the $100-a-month income rider), the only portion of the family's insurance *(continued)*

HOME STUDY PLAN ORDER FORM FOR MODERN HOUSE

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Our study plan of the LaRue house, shown on pages 52 to 55, will give you more details on this outstanding contemporary house. The study plan contains the plans, scaled drawings of each side elevation, and miscellaneous details. If you expect to build, it can be a source of ideas you can use to suit your individual needs and budget.

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(continued) that doesn't help build cash value is the mortgage policy and the term coverage on Ruth and the children.

The total annual outlay is substantial—$570 a year. But the cash values of the three permanent policies will be increasing at the rate of $400 a year, so the actual cost of that $30,000 of life insurance, plus the mortgage policy, is about $170 a year. By the time Jim is 45 (the oldest child will be 20 by then), the cash values of the three policies will be about $6500. That's a good start toward paying for the kids' college educations, but only a start. And then, there's the need for some additional retirement money, over and above Jim's pension and Social Security payments.

The fourth and last stage of our ten-year plan for the Harris family comes when Jim is 35. With the youngest child already in school, Ruth is thinking of going back to work in the nursery, on a part-time basis at first. Together, their income will be about $15,000, enough to allow them to take another step toward their financial goals.

Since cash accumulation is now a major consideration, a *"life paid up at 65"* policy would be a logical choice. This is, in essence, a de luxe "whole life" policy, with the premium rate stepped up sufficiently to pay for the entire expected mortality risk by the time the policyholder is 65. From there on in, the policy stays in force without additional premiums. This makes good sense, considering that by then Jim probably will have retired, with a drop in his income.

At age 35, the premium for a policy of this type is about $23 per $1000 of insurance. If $230 were available, and it well might be now that Ruth is working, another $10,000 could be added to the Harris insurance portfolio. With this new policy, the cash values of Jim's insurance at age 65 would amount to over $23,000—enough to buy a lifetime income of $150 a month.

Now the plan's completed. What happens from this point on depends on Jim and Ruth. We're rather pleased with them so far, and have a hunch they'll do all right. The essential job of protecting the family during the years when the children needed Ruth at home has been performed. There is a good base of guaranteed savings as well as insurance protection for the children's education.

Given a plan that makes sense, and some will power and foresight, life insurance can play a key role in the economics of family life. There are other types of insurance, too, that work toward the same goal of financial security, protecting against other risks: illness, disability, property losses. To tell you more about those areas of protection, to explain them simply—there will be future articles of this insurance series. THE END



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FIVE RULES FOR PLANTING TREES

1. Whether your tree is balled-and-burlaped or bare root, make the hole a foot larger all around than the size of the roots requires, and make it at least one and a half times as deep. Don't skimp on the size of the hole.
2. Put the best soil at the bottom of the hole because most new roots will grow downward. First, however, loosen the soil at the bottom of the hole and sprinkle generously with complete fertilizer. Then add enough prepared soil—tamping it firmly to prevent excessive settling—so that the roots will be placed at the same depth as they were before the tree was dug. To prepare the soil for placing at the bottom of the hole and for filling around the roots, use only the topsoil that was dug from the hole. Add to it one half to three quarters as much dampened peatmoss or well-rotted compost plus a pound of superphosphate for each bushel (32 quarts) of soil mixture. Since the fertilizer can't be worked down from the topsoil, it will be available to the roots only if included during planting.
3. Cut back broken or otherwise injured roots to clean, sound wood. But don't cut back roots unnecessarily. If you're tempted to do so to make them fit the hole, then you probably haven't made it large enough.
4. Place the roots of a bare-root tree in as natural a position as possible. Build a cone of prepared soil at the bottom of the hole, of a height and shape that will position the roots at the correct depth, and tamp it firmly to prevent settling. Set the tree on the cone and spread out the roots. Fill in the hole with prepared soil and tamp it firmly. If the tree is balled-and-burlaped, place it on the well-tamped prepared soil at the bottom of the hole, cut the burlap loose, and tuck it down at the bottom of the hole. Fill in with prepared soil and tamp it firmly, but not too heavily. In either case the hole will probably be about three quarters filled.
5. Fill the hole with water after tamping. Allow the water to soak in, fill the hole with prepared soil but don't tamp it, and and water it thoroughly again. If the soil has been sufficiently firmed, it will not settle. After the water has drained, arrange the soil around the tree in the shape of a saucer, to facilitate watering and the collecting of rainwater.

AFTER-PLANTING CARE

As soon as you have planted a tree, wrap the trunk with special tree tape. This is made of two layers of crinkled kraft paper stuck together with asphalt. Pulled tight around the trunk, it expands as the tree grows. Wrap the trunk spirally from the ground level to where it begins to branch. This wrapping serves three important purposes. It keeps out insects that might attack the bark; it conserves moisture that would otherwise be lost through the bark; and it prevents injury from sunscald, bark-eating animals, and clumsy or careless humans.

If the tree is planted in an exposed, windy location, the use of one of the protective latex sprays is recommended. This gives the bark, branches, and leaves a thin coating which permits respiration but prevents excessive moisture loss. Often such a spray is valuable the first winter after planting, even if the tree is not exposed to blasts of cold wind.

During the first year after planting, be sure to water the tree often enough to prevent the soil from ever drying out completely. But don't water so much that you keep it waterlogged! If you want a tree to grow as fast as possible, always water it during dry spells and feed it two or three times a year. You can use a root feeder attached to the hose or you can punch holes a foot or so apart in the soil and drop a handful of dry fertilizer in each hole. THE END

This is an excerpt from "The American Home Garden Book and Plant Encyclopedia," published by M. Evans & Co., New York.



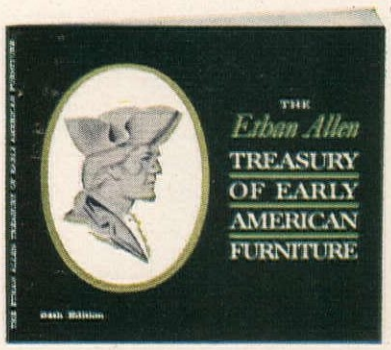


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FURNITURE GLOSSARY

FURNITURE BUYING has one thing in common with foreign travel—in both cases you're apt to find yourself on unfamiliar ground with insufficient knowledge of the local language. Use "Furniture Glossary," a monthly feature, as your travel guide and dictionary through furniture land. Bon voyage.

A stands for ARMOIRE, which is what the French call a wardrobe, cupboard, or clothes press. Start practicing—armoire is pronounced *arm wahr*. You will be seeing a lot of armoires from now on. For decades, clothes closets made armoires superfluous. Then interior designers discovered them for many modern storage uses.

B stands for BUFFET, not Bernard, the painter, or the stand-up kind of dinner where guests balance plates, but the piece that holds plates, glasses, and so forth. It's used for dining room storage, and usually has doors. It is pronounced *boo-fay*. The English version is more long-legged and is properly called a sideboard.

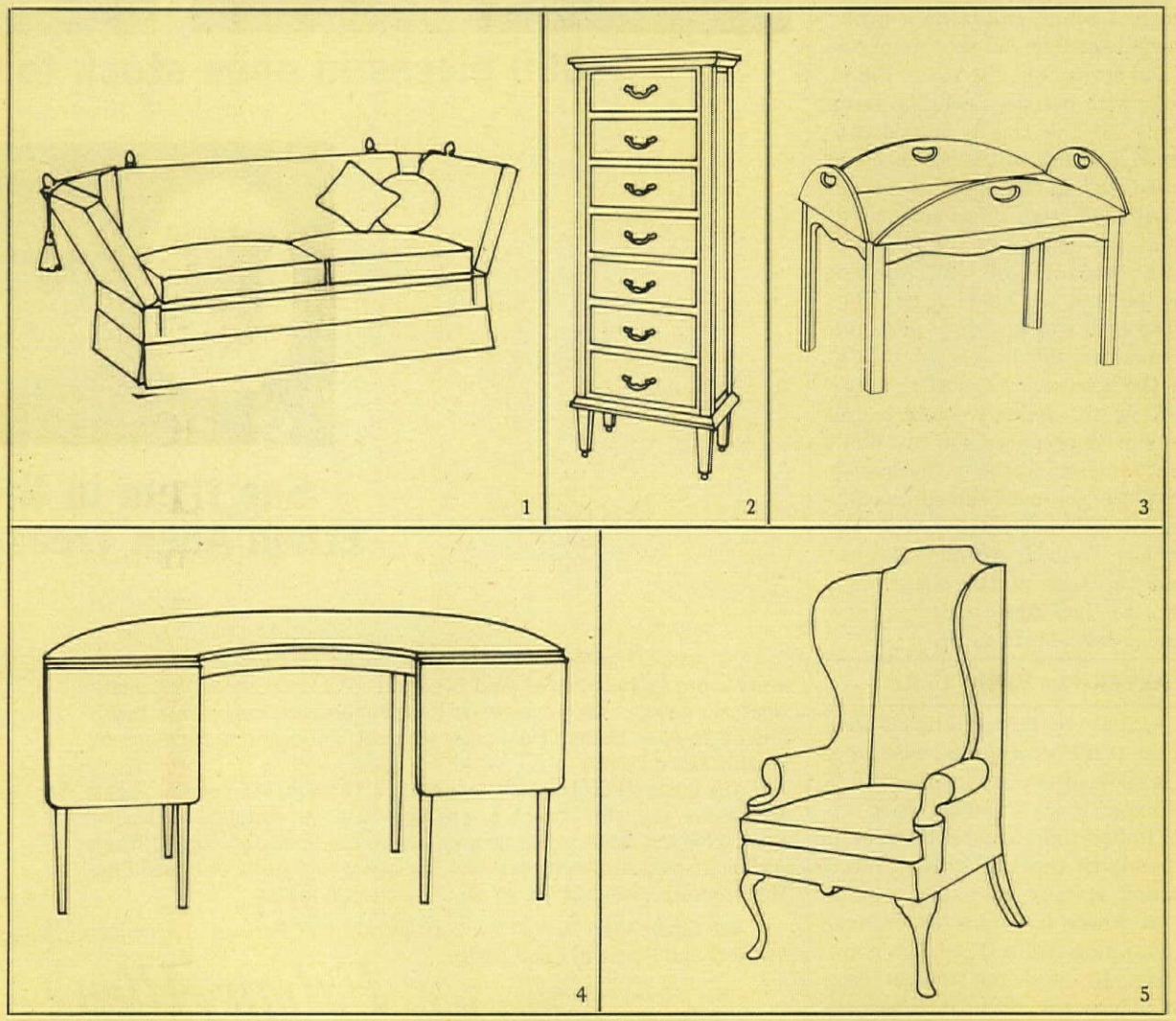
C stands for CABRIOLE LEG, the gracefully curved leg characteristic of the Louis XV period (1715-1774). (See front legs of chair, sketch No. 5.)

R stands for RATCHET ARM (sketch No. 1). Ratchet arm sofas or chairs have a simple mechanism that permits arms to be lowered. Ratchet arm or Knole sofas (not to be confused with Knoll Associates) are presently much in vogue; backs and arms are always of similar height.

S stands for SEMAINIER (sketch No. 2), a skinny, high chest, usually with seven drawers. Pronounce it *se men yay*. There's a drawer for each day of the *semaine* (week in French). The semainier is considered a bedroom piece.

T stands for TABLE. Easy to pronounce but there are as many tables as there are types of geraniums. There's the butler's tray (sketch No. 3) used most frequently as a coffee table; leaves, when turned up, form a gallery. And there's the hunt table (sketch No. 4). Hunt tables were designed to stand in front of the fireplace with a net for biscuits attached to the half round, center opening. Some hunt tables were equipped with a swinging brass arm so that the port bottle could circulate easily. Others had a small curtain to act as a fire screen. Nowadays hunt tables are made coffee-table or dining-height. Equally convenient are tier tables, tables with one or more shelves to hold books, paraphernalia.

W stands for WING CHAIR (sketch No. 5). Today you can buy wing chairs styled to go with almost any period you may have in mind. Originally, wing chairs were designed to protect their occupants from drafts that made houses so thoroughly uncomfortable in the good old days.



Easy-Maintenance House (continued from page 46)

Snap-in grills are ingenious devices that have been on the market for several years. They give a large pane of glass a divided or small-pane look. To clean or paint, you simply remove the grills then replace them after the job is done.

On the inside of the house many other low-maintenance items were employed. A new flooring, thin strips of walnut covered with a clear vinyl film, was installed throughout the entire first floor. This floor looks like the old random-width pegged floor boards but is maintained like any other vinyl floor covering. It can be used in areas where water or grease would affect regular wood flooring, such as the kitchen and bathroom. In fact, it was used as a counter top on one of the vanities in a second-floor bathroom.

Wall surfaces inside are prefinished plywood paneling, vinyl-coated wall covering, or washable paint. The exposed ceiling beams are a feature made feasible by the electric heating system. With no heating ducts or hot water pipes to conceal, 4x10″ wood beams were spaced every four feet. The ceiling is plywood "2–4–1" panels, 1⅛″ thick with a textured underside left exposed and painted white to contrast with the dark beams. A fiber subfloor and carpeting with heavy underlayment were placed over this upstairs for better sound insulation.

The electric heating system also did away with the need for a large masonry chimney. But to preserve the Cape Cod feeling, yet not waste any space, a plywood chimney covered with a weatherproof fiber-glass brick was constructed to house the air-conditioning equipment. It defies detection as being anything but brick.

To complete the easy-maintenance aspect, mechanical equipment that permits easy living was also installed. A water softener for better laundering, an intercom for easy communication, a gas log fireplace that starts at the press of a button—all contribute to the best of the past and present.

PRODUCT INFORMATION

Narrow lap siding: Bird & Son, Inc., East Walpole, Mass. **Balance of siding:** U.S. Plywood Corp., 777 3rd Ave., New York 17, N.Y. **Fiber glass brick:** Cavrock Mfg. Co., 60 E. Main St., Rockville, Conn. **Flooring:** True wood vinyl, Woolcox-Woolford Corp., Spring City, Penn. **Intercom:** GE Radio Receiver Dept., Utica, N.Y. **Water softener:** Lindsay Co., St. Paul, Minn. **Electric Heat:** Electromode, Rochester, N.Y. **Doors, Windows:** Ponderosa Pine Woodwork Assoc., 39 S. LaSalle St., Chicago 3, Ill. **Gas fireplace:** Dyna Mfg. Co., 850 E. 111 Place, Los Angeles 59, Calif. **Paint:** Sherwin-Williams Co., Cleveland, Ohio.



Removable grills are used in the windows as well as the wood-framed sliding glass doors. Insulating glass makes large glass areas practical.

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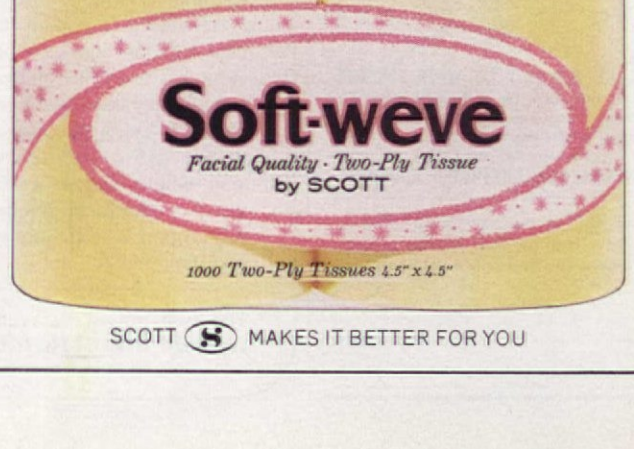
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The Study Plan contains floor plans and exterior elevations of the house, along with some details, for general information about the house. The Blueprint is complete with working drawings and materials list. Blueprint Portfolio includes three sets of blueprints; three sets of materials lists and specification sheets; twelve informative articles, by the editors of **The American Home,** to assist you from the purchase of your lot to the completion of your home. Also included are floor plans, furniture cutouts, and a scale rule to help you in furniture arrangement. It's all packaged in an attractive, durable portfolio for convenience of carrying and easy reference.



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NEWS and NOTES

Cutting meringue pies can be easy. For a clean cut through the meringue, butter the blade of pie knife be-



fore using. Another pie-cutting caper: To divide a pie into 6 equal-sized portions, make 2 K's back to back.

We just found out that **the masked look** is in. No passing fad, masked men, women, and children promise to be a familiar sight during windy, blustery days. Responsible for this new look is the introduction by the 3M Company of a versatile cold-weather mask, which not only keeps nose, mouth, and chin warm but also warms cold inhaled air to comfortable room temperature. They're available in two sizes, regular and junior. We're told you can get it in drug, department, hardware, or sporting goods stores in 29 cold-weather states. Price, $1.98.

Personalized dress form: New from the Singer Company is "Faithfully Yours," a dress form that duplicates faithfully every contour and measurement of a woman's figure. Made of molded polyurethane plastic foam, the dress form comes in five basic sizes. You select the basic size for your figure according to bust, waist, and hip measurements. A Singer expert then carefully fits a smooth poplin cover to you until it conforms



to your figure like a "second skin." This cover is zippered onto the form, molding and compressing the pliable foam into a replica of your figure. The form and stand are $49.95, plus a nominal charge for fitting the cover. Advantages: One form can serve more than one person as long as the individuals are within the same basic size range. They need merely have separate covers fitted. Additional covers, $9.95. Covers can be refitted if you gain or lose weight. Under garments can be fitted on the form. Available in 341 of the largest Singer Centers across the country.

The first nationally available **ready-to-feed infant formula** in disposable glass bottles for home use has just been announced by Mead Johnson Laboratories. Called Nursette, it is filled with Enfamil infant formula in premixed and prediluted form. Available in sizes 4, 6, and 8 ounces to keep pace with baby's increasing appetite. The same formula is also available in 8-ounce cans. 99¢ for six 8-oz. cans; 99¢ for four 8-oz. bottles; 87¢ for four 6-oz. bottles; 75¢ for four 4-oz. bottles. Nipples are priced separately, available in drug stores.

Handy women touching up the bath or kitchen with paint can protect light switches and other metal equipment with a thin coat of some petroleum jelly, such as Vaseline.

Ripe olives will keep their fresh-from-the-can appearance for many hours if you drain them and let them dry on paper towels (or pat them dry



if you are in a hurry). When they are dry, roll them around in a bowl with just a few drops of salad or olive oil. For extra flavor you may season the oil with a touch of curry or chili powder or a wisp of garlic.

A gourmet delight, takes minutes to prepare. New Wild Rice-A-Roni, a wild rice mix from the Golden Grain Macaroni Company is now in national distribution. Great as is or use it for filling peppers or to add to leftover meat or fowl for a tempting casserole. Serves four to six and sells for 69¢.

From American Standard: a brand-new **party sink.** In luscious high-fashion colors, it is ideal as a second sink in kitchens or as a handy wash-up area in family rooms and home entertainment centers. 12x15x6" deep, it is made of acid-resisting enameled cast iron. Fawn beige, spice mocha, Manchu yellow, Venetian pink, and white.

Almost everything is in **squeeze bottles**—and now it's margarine. From Fricks' Foods Inc. comes free-flowing margarine packaged in a plastic bottle.



By snipping the top spout, it's easy to squeeze just the right amount of margarine on pancakes, toast, casseroles, or cooked vegetables. 16 fluid ounces—35¢.

English muffins are now coming out in rye. The newcomers are being introduced by Magnuson Food Products Corp. in Detroit, Michigan, and are called Muffins by Maggie.

Attended the National Association of Home Builders' Show in Chicago, Illinois, and there we found **a new color trend** under way for major appliances. It is beige or a muted effect of light tan tones. Westinghouse describes theirs as eggshell white with a frosting or shading of gray for accent.

From Baker's . . . **Peanut Butter Flavor Chips . . .** a delightful flavor in convenient chip-form for cookies, brownies, and other goodies.

Regina Corporation announces a new lightweight (4½ pounds) **portable vacuum cleaner** that cleans rooms from floor to ceiling. With attachments, it sells for $29.95. It can either be hand held or carried about by a shoulder strap.

What is the difference between a **"pinch" and a "dash,"** so often stated in recipe directions? A pinch is just what it says! A dash is less than ⅛



teaspoon of an ingredient . . . slightly more than a pinch, we'd say, although it might depend on the size of the fingers doing the "pinching"!

From Butternut Farm—Now in national distribution, delicious **King Crab Meat Sauce.** Use it over baked fish fillets, for crab meat au gratin, as a base for a dip, or to flavor soup. Six-ounce jar sells for 69¢.

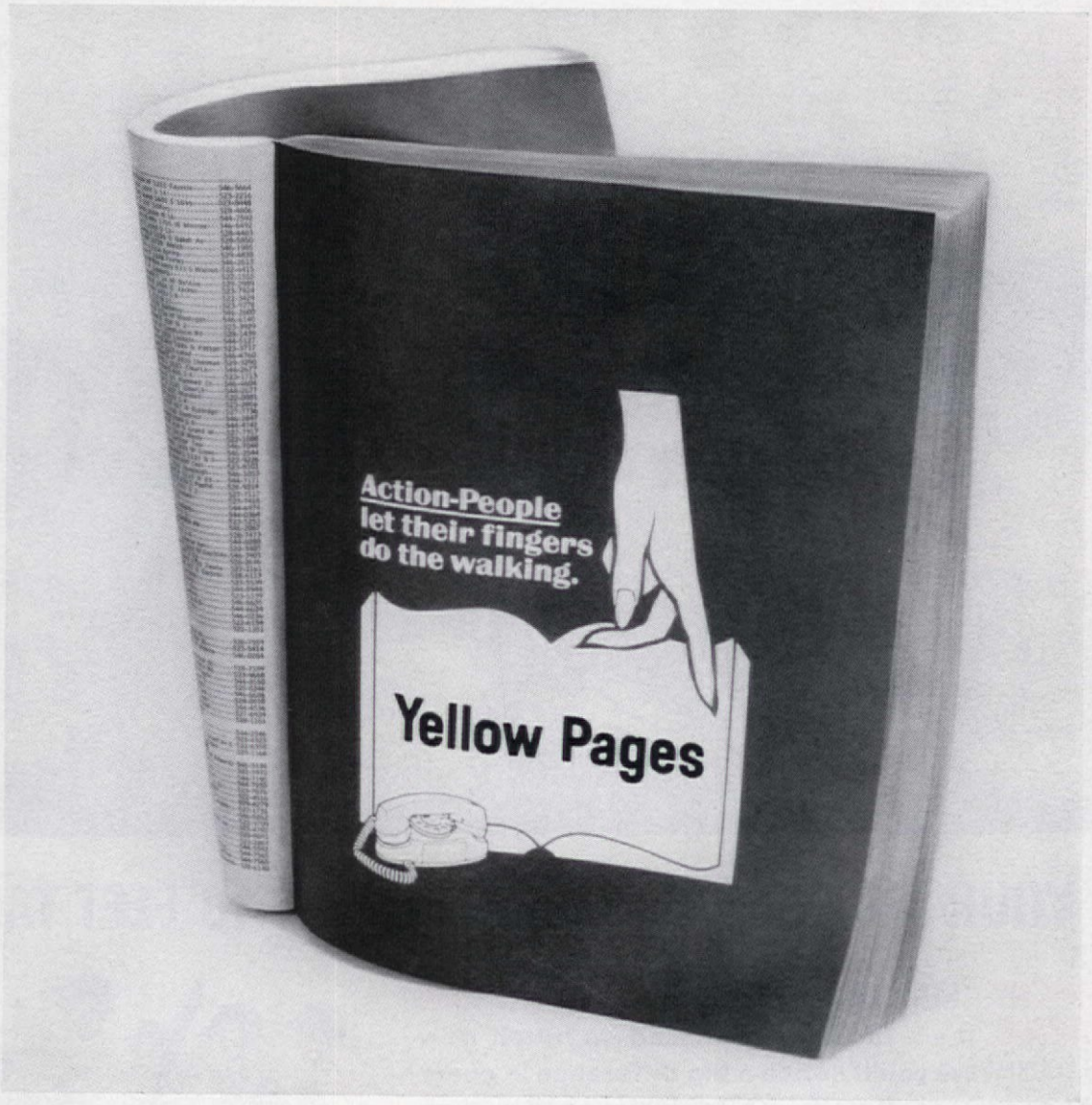
What is the best way **to keep toast hot?** If toast must be held for a few minutes, arrange toast slices on a rack and place in a warm oven until served. Hot toast should never be stacked, unless you want it to wither. For serving, arrange triangular slices of toast on a folded napkin on a hot plate, slightly overlapping them. The napkin will absorb the steam from the hot toast and help keep it crisp.

Fabulous use for an **electric knife:** use it to cut through stacks of sandwiches all at one time. Eliminates tearing of bread and ingredients. You'll be amazed at the results!

Perplexed as to how to **top off that casserole dish?** Get out a sharp biscuit cutter and cut slices of bread into rounds. Brush both sides of each round with melted butter or margarine. Arrange them on top of casserole. They will bake to a golden brown while the casserole cooks. THE END

The world's dullest book

(until you want to find anything.)



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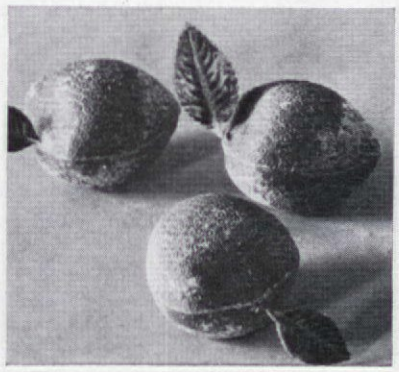


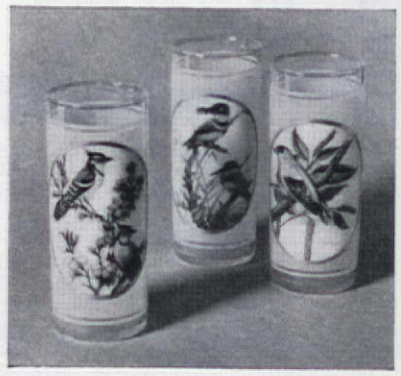
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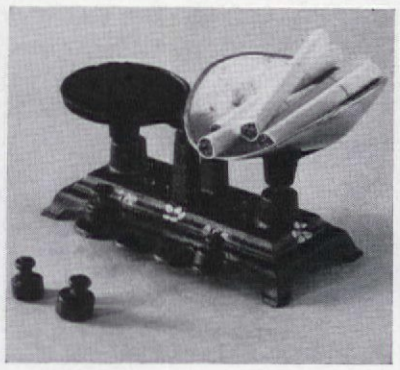
GOOD ENOUGH TO EAT? No, not quite, but guests in the powder room will enjoy this strawberry-shaped hand soap. Amazingly true to nature's fruit, each perfect piece is scented with a heady strawberry fragrance. The box of three makes a nice inexpensive gift for the hostess. $1 the box; $5.75 for six boxes. From Carolina Soap & Candle Makers, AH3, Southern Pines, N.C.

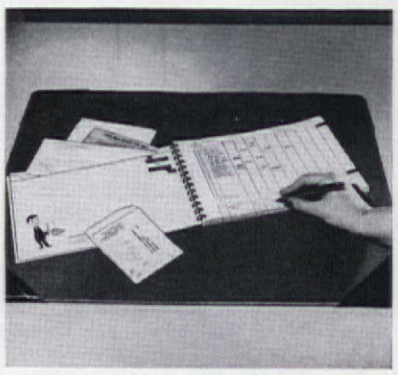




HIGH MARKS for a hostess consists in awareness of detail. For bird-watching buffs handsome tumblers decorated with full-color lithographs of different kinds of birds would make a handsome table appointment or an excellent gift. The set of eight 10-ounce tumblers is $10.99. From Here's How Company, Inc., Department AH3, 15 West 26 St., New York, N.Y.

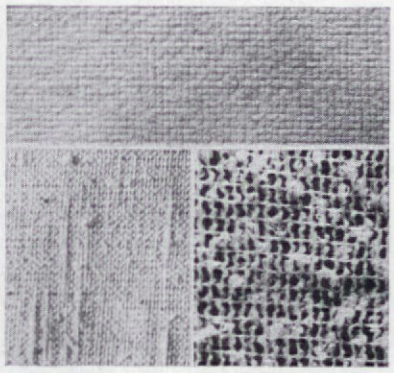
CAST-IRON SCALES and a cracker barrel revive memories of the turn of the century. For people who are enchanted with the past, the miniature cast-iron grocery-store scale makes a nice addition to their collection. 6″ wide by 3⅛″ high, the perfectly designed scales have working parts. $2.50. Order from Old Guilford Forge, Department AH3, Guilford, Connecticut.





ALL IN ONE PLACE and ready for Income Tax Day is the "Instant Tax Reporter." Spiral-bound book has 13 envelopes for filing receipts and important papers. Front of each envelope has a record form for daily expenditures. The thirteenth envelope is for the numerous miscellaneous but necessary data. $1.49. Order from Miles Kimball, 126 Bond Street, Oshkosh, Wisc.

TEN FEET WIDE? Handsomely textured fabric *ten feet wide* is only $2.98 the yard at Homespun House. Designed to be used for window walls or areas that demand great amounts of fabric, the drip-dry cotton drapes beautifully, needs no lining. Catalog of swatches is 25c. Order from Homespun House, Department 22, 261 S. Robertson Blvd., Beverly Hills, Calif.





VICTORIAN ACCENT for a room that needs a nostalgic touch could be the decorative nightstick used in Abraham Lincoln's time. Base is cast brass with an antique patina; upright and candle cup are oil-finished walnut. Rococo base is 4½″ wide; overall height is 4″. $5.55 for one; $10 the pair. Order from Carl Forslund, Department AH3, 122 Fulton St., Grand Rapids, Mich.

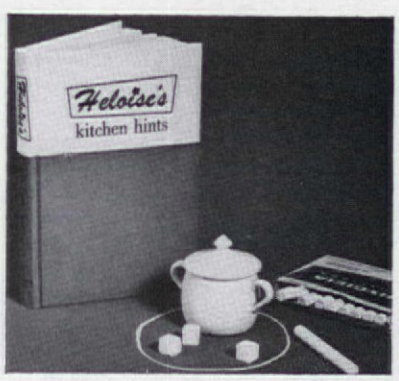
FAMILY PRIDE is a virtue. Have the family name and crest reproduced on Old-Fashioned and highball glasses. The dramatic black finish is decorated with name and crest in brilliant color. Highballs hold 10 ounces; double Old-Fashioneds hold 16 ounces. Either size in a set of six is $7.95. A dozen is $15. Helen Gallagher, AH3, 413 Fulton St., Peoria, Ill.





THREE OF A KIND is a happy combination at cards or on the tea table. Three-piece Meissen-like ceramic set consists of creamer and sugar ($3) and an eight-cup pot ($3.20). The white background embellished with the beloved blue onion design is still the popular favorite of most women. Order from Gifts for Giving, AH3, 2511-21 West York St., Philadelphia, Pa.

CROSS A CHALK LINE? No, it isn't a superstition that the pesty garden ant respects a chalk line. Keep them away from the sugar canister and the kitchen entrance by drawing a line of white chalk. This hint and many others are in the books *Kitchen Hints* (shown) and *Household Hints*. Each is $3.95. Order from Taylor Gifts, Department AH3, Wayne, Pennsylvania.



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LUXURY APPOINTMENT with a minuscule price is the hand-cut crystal chandelier you install yourself. Three tiers of brilliantly polished prisms hang from the fixture that is simple to screw into a ceiling socket. Perfect glamour for hall or dining room. $25 express charges collect. Order from Paulen Crystal Company, Department AH3, 36 White Street, New York, N.Y.

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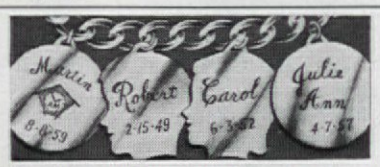
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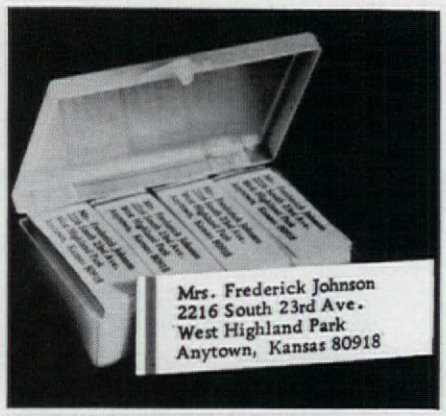
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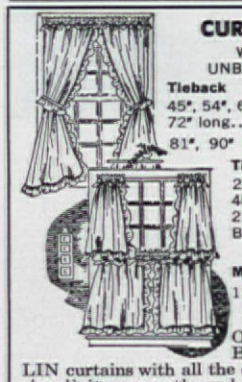


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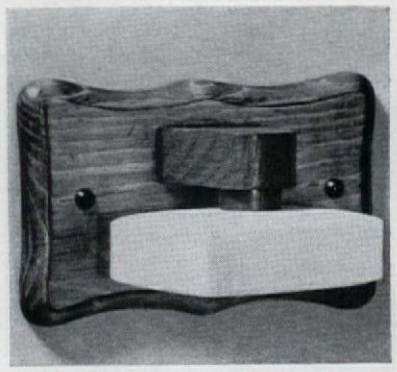
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NEAT TREAT for mother is the magnetic soap holder which does away with unsightly "soft soap." A work saver, it comes dressed up in a popular pine bracket fitted with a magnet. Bar of soap has sturdy metal disk which can be used time and again on any size bar of soap. $2.20. Order from Medford Products, Department AH3, 752 Fulton Street, Farmingdale, New York.



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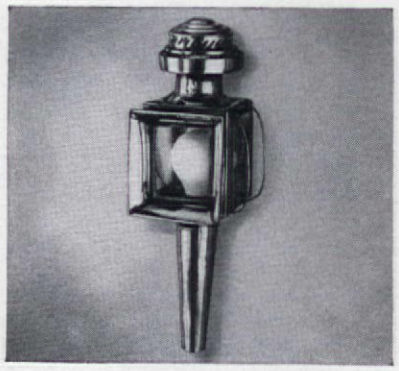
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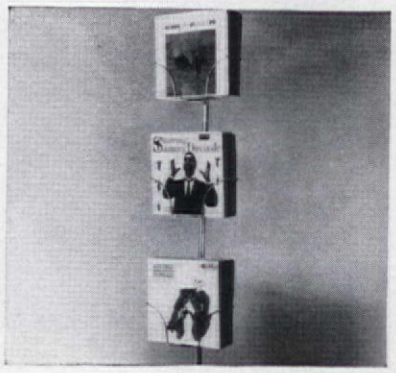
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LIGHT THE WAY to your door with an old-fashioned coach lantern wired for electricity. This one is made of solid brass with beveled glass windows on three sides and uses standard bulbs. It makes a charming appointment in an entrance way and is rustproof for outdoor use. Overall height is 13½". $10.95 postpaid. From Hobi, Department AH3, Flushing 52, N.Y.



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FROM MERRY ENGLAND, where knights and bards gathered at the Tabard Inn, comes the inspiration for these glass-bottom tankards. They have the look of old pewter but are actually made of easy-care aluminum for long service. Each holds 14 ounces of your favorite beverage. The set of four is $7.95, postpaid. Jenifer House, Dept. AH3, Great Barrington, Mass.

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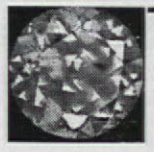
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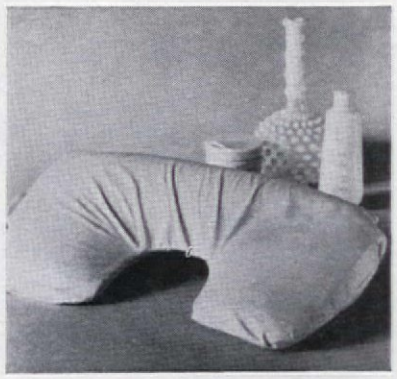
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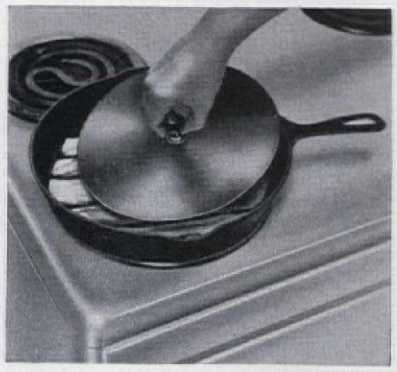
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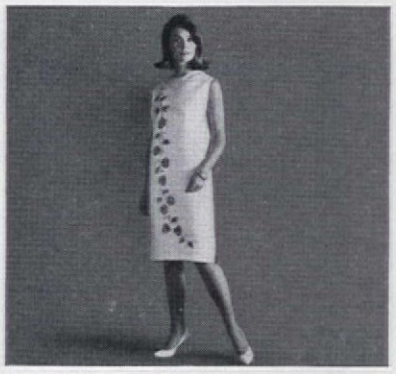
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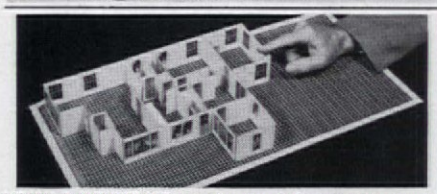
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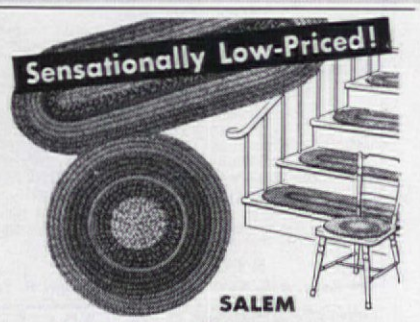
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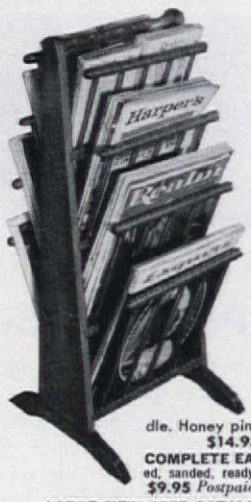
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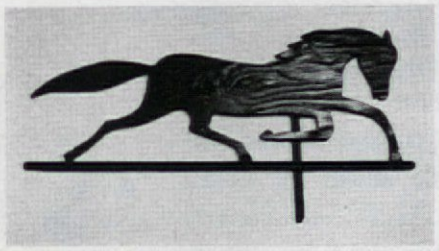


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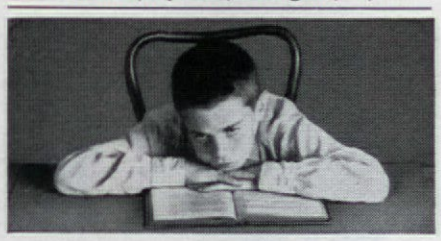
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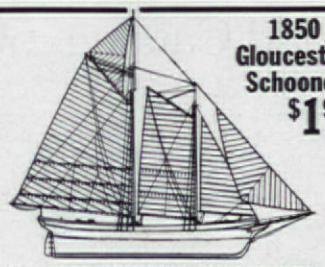
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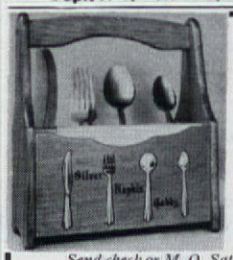
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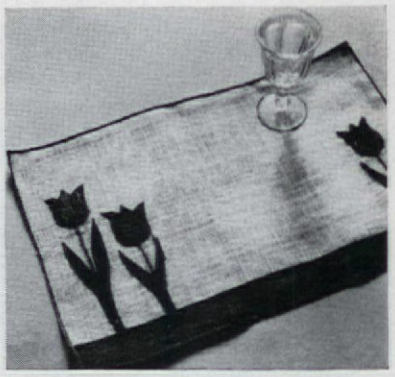
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TWO FOR THE MONEY. Consider the square end table when looking for a compact but capacious stand for the reading chair cr the end of a sofa. Made of hardwood finished in Salem maple, it has *two* generous surfaces: top and under shelf. Both are 14″ square. Four sturdy legs balance it securely. 24″ high. $10.95. Order from Taylor Gifts, Department AH3, Wayne, Pa.

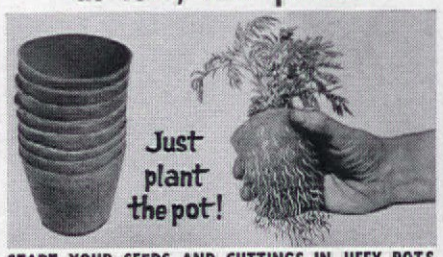


NEW GLAMOUR for a bathroom. To add style to the prosaic toothbrush, use the rococo holder made of metal finished in gold plate. It will hold five brushes and a tumbler. Designed with scrolls and filigree, it makes a pretty and sanitary way to store the brushes. The perfect bridesmaid's gift. $1.98. Order from Lillian Vernon, Department AH3, 30 Evans St., New Rochelle, N.Y.

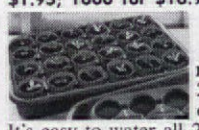


FRAGRANCE IN THE AIR is an inexpensive luxury anyone can enjoy with the aid of sweet-scented candles. A trio of pastel tinted, long-burning candles comes in a gay box for only $1. Six boxes are $5.75. The delicate spring scents are lily of the valley, acacia, and passionflower. From Carolina Soap & Candle Makers, AH3, Southern Pines, North Carolina.

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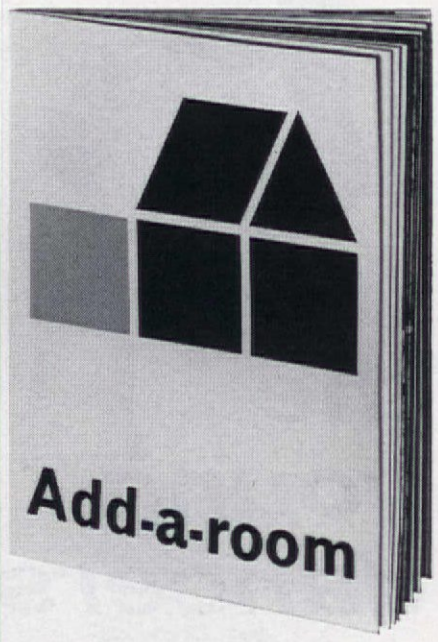
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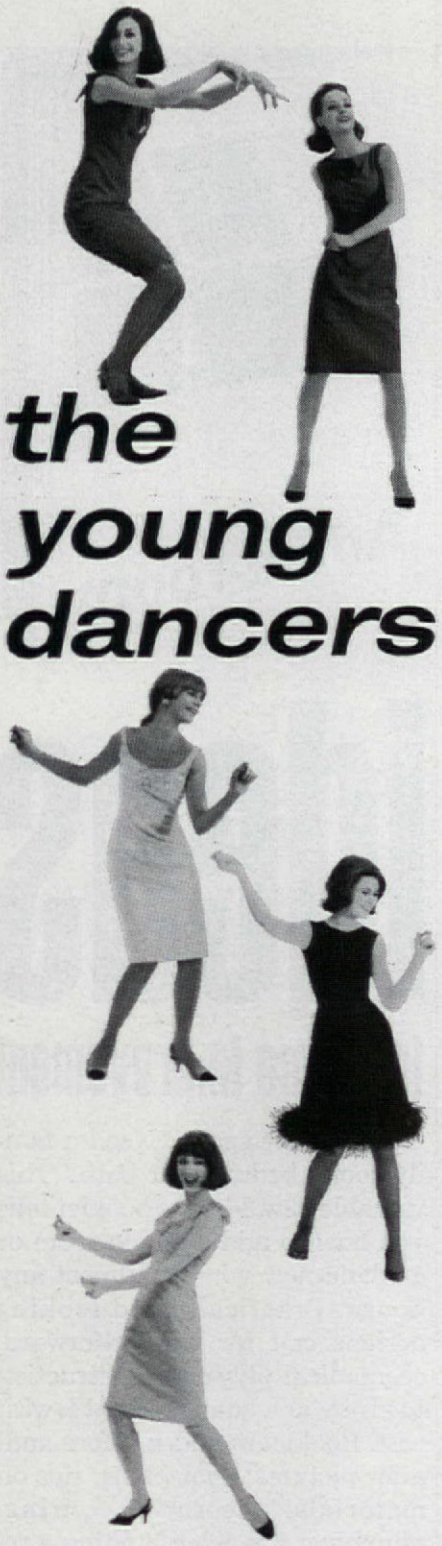
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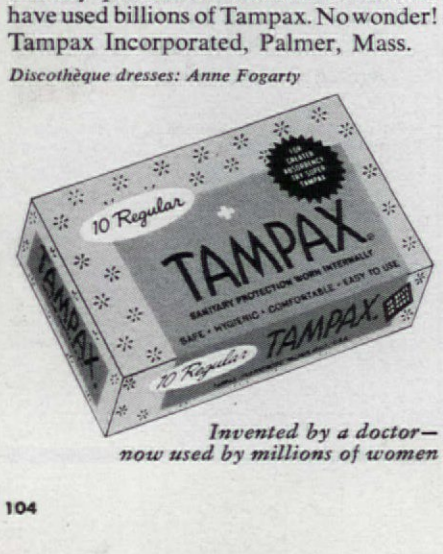
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the young dancers

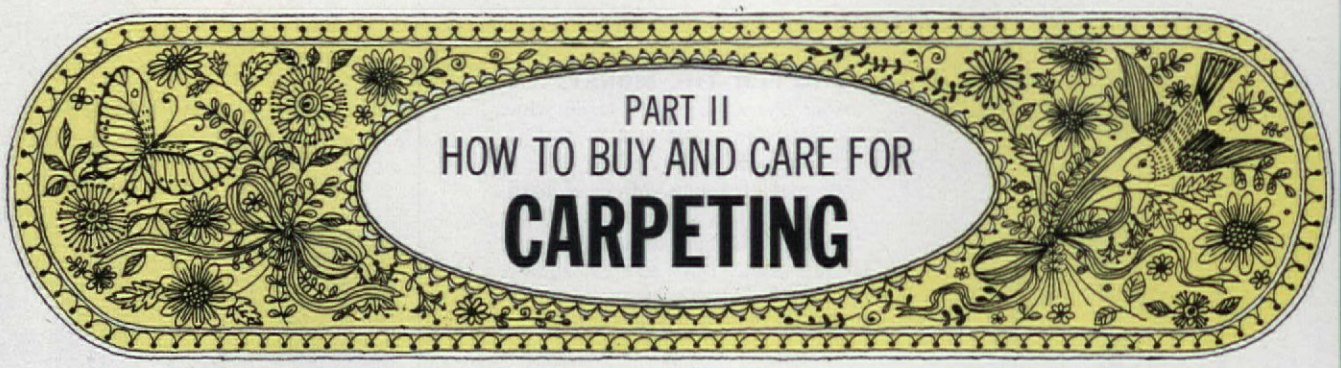


Dancing isn't dancing any more as mother knew it. It is the "creative rhythms" of the kindergarten, grown up and transplanted in the discothèque. It is uninhibited, spontaneous, almost charade-like.

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Discothèque dresses: Anne Fogarty

Invented by a doctor—now used by millions of women



PART II

HOW TO BUY AND CARE FOR CARPETING

This is Part II of an article designed to help you with the selection and care of an all-important purchase for your home—carpeting. If you missed the first part and would like more information on carpet buying, see page 104 of our Winter issue.

FIBER

When you start looking for your carpet you will find there are four major carpet fibers: wool, acrylic, nylon, and polypropylene. (Cotton and rayon are used in a very small percentage of carpet production. They are found more frequently in small area rugs.)

Identifying the fibers by their generic names is important, and it's also helpful to know their brand names. For example, acrylic fibers may be known as Acrilan, Creslan, Orlon, or Zefran. Trade names of nylon are Caprolan, Cumuloft, Enkaloft, Nyloft, Tycora, and 501 carpet. An example of polypropylene is Herculon.

Your requirements will most likely determine what fiber you should choose. When you decide on the appearance and the performance qualities you want, then stop to consider the price you can afford, there are usually only one or two fibers that will fill the bill. For each fiber lends itself in different ways to styling, construction, and quality. For example, if you are looking for a bright color in a budget-price carpet, you probably won't find it in wool or acrylics. You will, however, find it in nylon and may soon find it in polypropylene.

Keep in mind also that each fiber can be made into carpets of many different qualities. The fiber alone does not guarantee quality or performance. Fiber should be considered in relation to general quality of construction. Density is the most important factor in determining the way your carpet will perform. (See below.)

Wool is the standard with which all other carpet fibers are compared. This is because it has a balance of all the desirable qualities a carpet should have. Resilience, or the ability to bounce back, is one. Other plusses for wool are abrasion and soil resistance, luxury, warmth, and the ability to clean well. Wool also has the greatest styling flexibility of all the carpet fibers that are available.

All man-made fibers resist rapid water absorption. Man-mades also are nonallergenic, moth and mildew proof, and resist insects. Natural fibers can be treated to perform in the same ways. The following fibers are the man-mades:

Acrylic fibers are those which have the most similarities to wool, according to the experts. Acrylic fibers have been rapidly growing in popularity recently. This is partly because of technical improvements in the fiber and the fact that there is a world shortage of carpet wools. (Wool prices reflect this.) Acrylics have clear, even colors. They resemble wool in feeling, abrasion resistance, resiliency, and warmth. While acrylics in light colors do not hide dirt as well as wool, they are easier to clean.

Nylon rates highest of all carpet fibers in wearability. For this reason it offers outstanding value in medium-priced carpets for heavy traffic areas. There are two types of nylon fiber: staple and continuous filament. Continuous filament nylon was designed to eliminate the tendency to fuzzing and pilling associated with staple nylon. Nylon cleans well, yet has a tendency to show soil.

Polypropylene is another addition to the economically priced carpet range. Like continuous filament nylon, it is noted for its toughness and durability. It resists soil and cleans beautifully. Because it is solution-dyed, or has the color "built-in," color will not fade or wear out. Furthermore, it is said to be almost static free.

DENSITY

The density of carpeting is determined by the number or mass of fibers in a given area of carpet. When buying, two factors should be considered: the height of the pile and the weight per square yard. Neither means anything without the other. If a salesman tells you a carpet weighs 23 ounces per square yard it matters little unless you know the height of the pile. For example, if this 23-ounce carpet has half-inch pile, it is denser than if it had a two-inch pile, because in the latter there are obviously less fibers per square yard. Just say to yourself: "The deeper, the denser, the better." Density has more to do with the strength of a carpet than the fiber has.

PADDING AND BACKING

Your carpet should have proper padding for protection and luxury. It adds softness and comfort to your carpet. Because it gives protection by absorbing shocks, it also prolongs the life of wall-to-wall carpets and area rugs. Padding should be resilient, but firm, and evenly constructed.

There are two types of padding: **1. Felted.** Felted padding can be made from all jute, all hair, or a combination of the two. A 40-ounce pad per square yard is a good weight for home use. The minimum to pay for a 40-ounce combination hair and jute underlay is about $1.25 per square yard.

2. Rubber cushioning. It ranges in thickness from an eighth to a half inch. One-quarter or three-eighths-inch rubber padding is usually sufficient for home installation. Price should start at about $2 per square yard.

Carpet backing on most carpets is coated with latex for security of surface yarns. An extra layer of backing is added to most good quality, tufted carpets for greater strength.

CARING FOR YOUR CARPET

The amount of care your carpet will need depends on color, texture, traffic, and the area of the country in which you live. But in general, here are some good rules to follow:

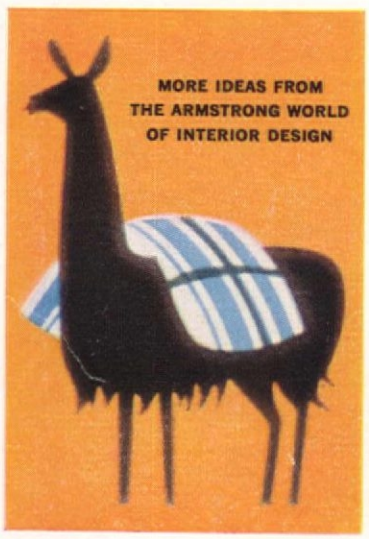
- Go over it with a carpet sweeper in heavy traffic areas *once a day*. This removes surface dirt before it has a chance to penetrate the carpet.
- Vacuum *once a week*.
- Professionally clean *once a year*.
- When spots occur take immediate action. About 90 percent of all liquid stains on carpet would be eliminated if steps were taken right after the spill. Blot excess liquid at once, working from the outside in. *Do not rub or brush.* Then place absorbent material over the damp area and weight down with books for at least 6 hours. The longer the spill remains on the carpet, the more difficult it will be for you to remove it.
- Never use soap to clean your carpet—it will only cause it to resoil faster. A soapless powder detergent of low alkalinity is usually satisfactory. For more detailed cleaning information, write to: National Institute of Rug Cleaning, 7355 Wisconsin Ave., Washington, D.C.
- To equalize wear, rotate rugs once or twice a year. On wall-to-wall carpet, try to rearrange your furniture occasionally.

A good point to keep in mind when carpeting stairs: Tight rather than shaggy carpeting is recommended, and double thickness of rug cushions is also a good idea. THE END

Printed in U.S.A.

Inspiration: Peruvian folk art

Floor: Montina Vinyl Corlon



Designs from the land of the Incas are remarkable for their strength, richness and texture—decorative traits shared by this new vinyl floor from Armstrong: Montina Corlon.

Montina is made of stone-like chips of vinyl veined with color. They are set in deep, translucent vinyl to create intriguing, pebbly texture.

This textured surface helps hide scuffs and heel marks.

Because Montina comes in wide rolls, there's scarcely a seam, wall to wall.

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